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The Arts in Basic Curriculum Project

A Ten Year Evaluation

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The Arts in Basic Curriculum Project:



A Ten Year Evaluation

Looking at the Past and Preparing for the Future

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Foreword

I am pleased to present this foreword to Michael Seaman's comprehensive report *The Arts in Basic Curriculum Project: Looking at the Past and Preparing for the Future*. Evaluating the first 10 years of the ABC Project, the report adds significantly to a growing number of studies that document the importance of arts education as a key ingredient in the basic education of all students. A significant characteristic of this research is that the data are derived from a matched-site approach. This allowed the researcher to actually compare the impact on arts programs of schools identified as arts centered with similar schools that do not give special emphasis to, or receive "extra" funds for, arts programs.

With the purpose and spirit of an overture to an opera, this foreword will set the stage for the report. There are many important themes. These include the operation of the project office, funding and granting issues, detailed analysis of the ABC school and district sites, profiles of teachers, administrators, parents and communities, and a number of important recommendations. There is also a cast of thousands. These unsung heroes have worked tirelessly to improve the understanding of the place of the arts in education and to develop an effective delivery system for arts education in South Carolina. Like many great works of arts, this report will enlighten, encourage, and maybe challenge those who attend to it. Likewise, the reader will be "changed forever" by it because the report gives new insights, perspectives and understandings about the status and future prospects of the ABC Project. However, here the metaphor must end. After all, this is a research report.

The ABC Project began 12 years ago when South Carolina was one of 16 states chosen by the National Endowment for the Arts (NEA) to receive an Artist in Schools Basic Education Grant (AISBEG). Using the \$20,000 grant from the NEA, matched 1:1 by the South Carolina Arts Commission (SCAC), a team (later to become the ABC Steering Committee) developed the ABC Project Blueprint. The NEA accepted the ABC Blueprint and in October 1988 announced a three-year, \$150,000 award for its implementation. Frank Hodsell, then NEA chairman, said, "South Carolina is one of the most promising programs of arts education in the nation and is in the forefront of national arts education leadership." During the development of the blueprint and in keeping with the requirements of the NEA grant, SCAC joined in partnership with the South Carolina Department of Education (SDE) and Winthrop University to form a highly successful collaboration.

The basic premises of the Blueprint are that

- **the arts are, in and of themselves, an indispensable part of a complete education, and**
- **arts education increases students' learning potential, complements learning in other disciplines and establishes a foundation for success in school and lifelong learning.**

Important to these premises is the belief that students learn best when the principles and skills of creative writing, dance, drama, music and visual arts are first acquired through experiences with artists and arts education specialists, then applied to learning activities in other disciplines.

The ABC Steering Committee took on the task of transforming these premises into a philosophical base for the project and transforming that vision into a reality. Over the ensuing years, the ABC Project has become the primary force behind the establishment of significant arts education policy in South Carolina. Major initiatives include:

- **ABC school and district sites grant program**
- **Target 2000 Arts in Education grant program - with S.C. Department of Education**
- **Annual Arts in Education Higher Education Forum**

- **South Carolina Visual and Performing Arts Framework - with S.C. Department of Education**
- **South Carolina Arts Leadership Institute for school district planning - with Furman University**
- **SouthEast Center for Dance Education - with S.C. Arts Commission, Columbia College, Coker College, Winthrop University, and S.C. Department of Education**
- **Curriculum Leadership Institute in the Arts (CLIA) - held at Lander University**
- **Dance Education Certification - with S.C. Dance Association**
- **Where We Stand, a joint statement of arts education - with the professional arts education associations**
- **South Carolina Visual and Performing Arts Academic Achievement Standards - with S.C. Department of Education and the professional arts organizations**

Critical to the accomplishment of these and other important initiatives of the project is the ongoing advocacy efforts spearheaded by the South Carolina Arts Alliance (SCAA). The ABC Project, in tandem with SCAC, developed the Arts Education Advocacy Network that has assembled over 2,000 members ready to support and advocate for arts education. Their advocacy efforts led to the inclusion of the arts in important educational legislation passed in 1989 and 1998. The effectiveness of the SCAA-led advocacy effort, while not a major theme of the report that follows, may be the single most important reason for the project's success.

The ABC Project was initiated and nurtured by Scott Shanklin Peterson, then executive director of SCAC. She enlisted the help of Wade Hobgood, then chair of the Department of Art and Design at Winthrop University in Rock Hill, South Carolina. Wade became the first director of the ABC Project, and along with Margaret Johnson, a member of Winthrop's Art and Design Department, co-authored the ABC Blueprint. Through a competitive process, Winthrop University was selected as the site for the ABC Office and thus became the higher education partner for the project. From 1989 through 1991, Wade Hobgood directed the project and Carol Collins administered its day-to-day operations. I served as project director from August 1991 until June 1998 and Deborah Smith Hoffman is the current project director.

The first Steering Committee Chair was Representative Hoss Nesbitt of Fort Mill, South Carolina. Representative Mike Jaskwich of Greenville South Carolina followed him in 1991. First Lady Mary Wood Beasley was chairperson from 1995 to 1999, when First Lady Rachael Hodges became the chairperson.

I have been closely associated with the project throughout its existence. Before serving as project director, I was a member of the concept development team (1987). I joined the original Steering Committee in 1988, the Coordinating Committee in 1989, and am currently an active participant in both.

I congratulate and commend Michael Seaman and his team of researchers for producing the comprehensive, user-friendly document that follows. As the reader will note, Dr. Seaman came to this project with no preconceptions about arts education because he brought no arts background to the task. This lack of experience in the field of arts education became his strength because he would not allow himself or his staff to assume anything! He approached the project unencumbered by preconceived notions about the arts in education and proceeded to apply an arsenal of educational research techniques to the project. The resulting report is a very powerful documentation of the ABC Project's accomplishments coupled with thoughtful recommendations for the future. I hope you will join me in considering the report's recommendations while celebrating our accomplishments.

Ray Doughty

August 1999

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Many individuals contributed to the ABC Project evaluation. The planning team consisted of representatives from the four arts areas: Barry Goldsmith, Donna Wilson, Joey Giles, and Dr. Bonnie Rushlow. Dr. Rushlow was especially helpful in constructing surveys and answering questions throughout the course of the evaluation. Dr. Robert Johnson and Dr. Louise Jennings provided technical assistance. The primary arts consultant on the evaluation was Dr. Deborah Hoffman, who answered numerous questions and provided expert guidance for the duration of the evaluation. The graduate assistant for the evaluation was Pat Lynch, who was terrific at arranging visits and organizing the evaluation files. Tracy Schuster also assisted with the final stages of the evaluation.

Acknowledgements

Thanks to the ABC Project directors and office assistants, the administration and staff of the Arts Commission, the Department of Education, and Winthrop University. Special credit goes to the members of the ABC Coordinating Committee for commissioning this evaluation and then insisting on data-based conclusions, both positive and negative.

Most important are the districts, schools, teachers, students, administrators, parents, and others who participated in this study. Though each participating school welcomed the evaluation, seldom did these participants deviate from their normal routine during school visits. This is a credit to their belief that what they are doing is good for students. Thanks to the teachers and arts coordinators in six school districts for their participation and candor. This evaluation affirmed my respect for educators in general, and arts educators in particular.

For 18 months it was my privilege to be the eyes of the Arts in Basic Curriculum Project. During this time I was given the opportunity to interview principals, arts coordinators, arts administrators, guidance counselors, classroom teachers, students, and arts teachers. I visited some amazing schools where I had the chance to watch students create and perform. I now understand why arts educators are universally passionate about giving all children a chance to develop an appreciation for, and skills in, the arts.

Preface

The report that follows is a condensation of the data collected during this evaluation. Given the breadth of the investigation and the previous opportunities I have been given for presentations of graphs and statistics, I chose to put the main report in a narrative form that should be most useful for making strategic decisions. Graphs and other slides that I have presented in the past are included in Appendices D, E, and F.

This report is intended as an internal document that can inform policy and plans as the ABC Project begins the next 10 years of operation. It is my hope that the key findings in this report will be made available to the public, as well.

Executive summary

The Arts in Basic Curriculum (ABC) Project is an initiative begun in the state of South Carolina in 1987. It is a collaborative effort funded and run by the South Carolina Arts Commission, the South Carolina Department of Education, and Winthrop University. The stated goal of the Project is “to ensure that every child in South Carolina, from preschool through college levels, has access to a quality, comprehensive education in the arts, including dance, drama, music, visual arts, and creative writing” (Doughty, 1998).

ABC Project influence

The ABC Project has profoundly affected arts education in South Carolina. Indicators of this effect include:

- **The development of a strong arts education network.**
- **A shift in emphasis from performance and products to the four arts areas as academic disciplines by arts educators who are part of the network.**
- **Major increases in funding for arts education, including ongoing grants programs.**
- **The development and adoption of state-level documents that address curricula and standards in arts classes.**
- **The development of district- and school-level arts curricula that are aligned with the Visual and Performing Arts Framework.**
- **The creation of ABC advancement sites, arts magnet schools, and the SouthEast Center for Dance Education.**
- **The development of forums, workshops, and institutes about arts education.**
- **The growth of the artists-in-residence program.**

There are still major needs that must be addressed if the goal of the Project is to be realized. **A large gap exists between instruction in schools where the teacher is part of the ABC Project network and schools where the teacher is relatively isolated.** The primary recommendations of this report are these:

- **Focus on outreach to schools and districts.**
- **Establish a multi-tiered partnership for schools, with different goals and standards for each tier.**
- **Work for an increase in the number of district arts coordinators and strengthen the district arts coordinator network.**
- **Widen the existing arts teacher network until all arts teachers are involved in the network.**
- **Shift some advocacy resources to local school administration and provide training and support for these administrators and their teachers.**

Grants programs

The Arts Education Initiative and Target 2000 grants programs have had a positive impact on arts education in South Carolina. These grants provide needed resources, as well as incentives for strategic planning, collaborations with other teachers, and an opportunity to join the arts educator network. The effects of the grants programs include:

- **An increased diversity of opportunities for students.**
- **Funding for resources that would otherwise be inaccessible.**
- **Increased personnel or resources in a district.**
- **Better understanding by educators of the arts curriculum and how to integrate this curriculum with other disciplines.**

Components of the grant process that may need to be reviewed and possibly improved are these:

- **Evaluations of the grant implementation are weak since they are based on self-reported data.**
- **The grant process timetables are sometimes problematic given existing school schedules.**
- **Some of the grant application evaluation criteria are unclear or controversial.**

Most grant recipients believe that current baseline funding levels are inadequate and, therefore, grants are a necessary funding source. Nonetheless, many teachers are unaware of the importance of obtaining grants or do not have the expertise to write competitive grant applications. Education in the grants programs could be an important component of ABC Project outreach.

ABC school sites

A major emphasis of the ABC Project in the first 10 years of operation was the creation and support of ABC school and district sites. There are currently nine school sites. The major findings about the sites are these:

- **Arts education in ABC school sites is diverse both in terms of quality and breadth.**
- **Arts education is more likely to be framework-based when the arts teacher is an active member of the state arts education network.**
- **Arts integration is more prevalent in ABC school sites than other schools, but is most natural in “arts-immersed” schools.**
- **Arts-immersed schools exhibit strong school ecologies (the complex webs of social and environmental factors in schools that, together, can either promote or impede learning) and demonstrate the highest level of administrator, teacher, and parental support for arts education.**
- **The widespread belief that allocating more time to arts classes will lower academic achievement in other subjects is not supported by test score data.**
- **The most visible difference between ABC school sites and match sites are in schools located in lower to lower-middle socioeconomic communities.**

ABC school sites become actively involved in the arts education network primarily because of the influence of dynamic arts educators or school administrators. **A fundamental recommendation of this report is that the ABC Project must recruit the involvement of schools and districts that otherwise would not otherwise seek to connect with the Project.**

ABC district sites

There are currently 11 district sites. The major findings about the sites are these:

- **ABC district sites are more likely to support framework-based curricula development than match districts.**
- **ABC district sites offer a greater breadth of opportunities in the arts than match districts.**
- **District coordination is a key factor in promoting arts educator networks, developing framework-based curriculum guides, creating links to the community, soliciting arts education grants, and arranging district-wide opportunities for students to attend performances and view exhibits.**

Because district coordination is so strongly linked to whether or not the district schools maintain a comprehensive and sequential arts curricula, **the primary recommendation of this report about districts is that the ABC Project persist in creating and then enlarging a district coordinator network.** The goal of this network should be to link every arts educator in every district in the state to the arts educator network that the Project has already established.

School administrators, teachers, and parents

The following findings are based on interviews and surveys of school administrators, arts teachers, classroom and subject teachers, and parents.

- **Arts educators often feel they are perceived as second-class members of the school faculty, though this feeling is not as pronounced in ABC school sites.**
- **Most school administrators, non-arts teachers, and parents believe that funding for arts education should be increased and schools should offer students a greater breadth of opportunities in the arts.**
- **Most teachers' and parents' expectations of what arts classes should be like are based on the status quo in their school.**
- **Arts educators seldom base their grades on artistic achievement.**
- **Community resources and support can be a powerful factor in strengthening arts education in the schools.**

Summary

The primary findings of this evaluation are **(1) that the ABC Project has built and supported a strong network that measurably strengthens arts education, and (2) for the reform to continue, there must be new initiatives.** The Project has made a significant first step toward providing quality opportunities for all children in South Carolina, but the gap between the current state of arts education and the stated goal of the Project is very wide. Therefore, these new initiatives must be bold, innovative, strongly funded, and backed with the energies and passions of those in the core arts education network.

The basic recommendation that subsumes all the specific recommendations in this report is to **develop a data-informed strategic plan for arts education, then determine funding priorities based on this plan.** To reach every child in South Carolina, the baseline funding for arts education must be increased. Regardless of the size of this increase, priorities should be established for out-reach activities that complement statewide initiatives in arts education.

The Arts in Basic Curriculum Project:

Looking at the Past and Preparing for the Future

The Arts in Basic Curriculum (ABC) Project is an initiative begun in the state of South Carolina in 1987. It is a collaborative effort funded and run by the South Carolina Arts Commission, the South Carolina Department of Education, and Winthrop University. The Project offices are located at Winthrop University. The stated goal of the Project is "to ensure that every child in South Carolina, from preschool through college levels, has access to a quality, comprehensive education in the arts, including dance, drama, music, visual arts, and creative writing" (Doughty, 1998).

The ABC Project Coordinating Committee commissioned this evaluation of the ABC Project in September 1997. **The specific purposes of the evaluation were (1) to examine ABC Project documentation in order to determine specific goals of the Project and the extent to which these goals have been met, (2) to document the characteristics of ABC advancement sites and determine the impact of the ABC Project on students, faculty, schools, and districts, and (3) to provide an initial study of the impact of the Target 2000 grants program on arts education in South Carolina.** Although the South Carolina Department of Education administers the Target 2000 grants program, the Coordinating Committee perceived this program to be strongly linked to the goals of the ABC Project, so that data collected about Target 2000 grants could help inform the strategic goals of the Project. The approved ABC Project Evaluation Plan is found in Appendix A.

The evaluation was conducted as specified in the plan with few modifications but many additions. It was clear to the evaluator from some initial discussions with ABC Project personnel and participants that the Project initiatives are many, with far-reaching effects. Thus, although primary attention was given to the factors delineated in the approved proposal, the evaluator broadened the scope of the investigation to increase understanding of the Project. Many of the evaluation findings are more comprehensive due to this increased exposure. The intent of the evaluation, however, remained constant. This report will focus on the initial goals of the evaluation. The attention given to additional initiatives that were not addressed in the original plan will manifest itself indirectly throughout this report, as well as through papers and commentaries that will be independently presented by the evaluator.

Some major initiatives of the ABC Project that warrant mention, but that are not extensively examined in this evaluation, include the SouthEast Center for Dance Education, the Curriculum Leadership Institute in the Arts, and the Higher Education Forum. A complete list of initiatives and accomplishments, as well as a history of the Project, can be found in the *South Carolina's Arts in Basic Curriculum Project Information Monograph* (Doughty, 1998). This document also describes the Project's organizational links to other state agencies and officials, a list of associated organizations and ABC Project Steering Committee members, and other resources and references. Previous studies of the ABC Project are documented in *The South Carolina Arts in Basic Curriculum and Target 2000 Arts Education Initiatives: an Evaluation and Recommendations* (Wilson & Bumgarner, 1991), *The Status of Arts Education in South Carolina* (Elliott & Shetler, 1995), and *Making the Arts Basic in Curriculum: Five Years of Progress in the ABC Model Sites*

(Graybeal, 1995). An additional report on the Target 2000 grants program is scheduled for release in the near future.

The direction and scope of this evaluation were developed with a team of consultants representing expertise in the four arts areas of music, drama, dance, and visual art, as well as expertise in assessment, research, and evaluation. Several of these consultants have been involved in the ABC Project since soon after conception, and were able to provide historical context for the Project. This team informed the evaluator about key variables, made recommendations as instruments were constructed, and helped delimit the evaluation so that the most important elements of the Project could be observed within time and funding constraints.

An important delimitation of this evaluation that was not a function of time and funding is the limited attention given to creative writing during the data collection process. Although creative writing is defined as one of the art forms included in ABC Project goals, the reality is that writing teachers typically do not view themselves as part of the core arts team. Although some ABC advancement sites include creative writing in their plans and in their efforts to integrate arts into the curriculum, this is seldom viewed in the same way as the other four arts forms. This distinction is consistent with the fact that creative writing does not appear in the *South Carolina Visual and Performing Arts Framework*. Educators who were involved in the initial creation of the ABC Project report that this was a source of debate at the onset of the Project, and that creative writing was adopted as an art form despite the opposition of some language arts specialists.

The evaluator spent approximately four months learning about arts education, in general, and specifically the ABC Project, in particular, before beginning formal data collection. This learning process continued through the data collection phase of the study, and still continues. The Coordinating Committee's decision to contract with an educational researcher, rather than an arts educator, is evidence of the Committee's desire to obtain objective information to inform the decision-making process. Nonetheless, the interpretations given to the data collected in this evaluation might sometimes reflect the naivete of the evaluator about the arts and arts education. Because of this possibility, an attempt has been made in this report to distinguish between factual presentation and interpretation. This is especially important to remember when considering the recommendations in this report. The recommendations are meant to be the informed thoughts of a scientist, and therefore may sometimes stray from accepted arts education practice.

The methods used to make observations and collect data included interviews, surveys, and direct observation. Interviews were conducted with members of the ABC Project Coordinating Committee, the Steering Committee, arts teachers, classroom teachers, principals, and district administrators. Surveys were administered to arts teachers, classroom teachers, school administrators, parents, and Target 2000 recipients. Direct observations were made in arts classes, schools, and at professional meetings sponsored by, or pertaining to, the ABC Project. A summary of the data collection methods used is provided in Appendix B.

Organization and Operations

The ABC Project reports to an eight-member Coordinating Committee and Steering Committee of over 100 members. The coordinating committee is a working committee that directly influences ABC policy. Although the Steering Committee officially sets goals and policy for the Project, it in fact functions primarily for disseminating information, providing networking opportunities, and soliciting and maintaining the support of key arts educators and professional organizations. Arts educators and others who were members of the Steering Committee during the infancy of the ABC Project report that the Committee once served a more direct working function, but that this role has eroded over time. Subcommittees of the Steering Committee have defined goals that bear directly on ABC Project operations, but these subcommittees do little to address these goals. Subcommittee meetings serve as a time to exchange information relating to the goals of each subcommittee. Of the over 100 members on the Steering Committee, between 30 and 50 attend meetings.

The operation of the ABC Project depends on a strong working relationship among the South Carolina Arts Commission, the South Carolina Department of Education, and Winthrop University. The ABC Coordinating Committee consists of representatives from these agencies, the ABC Project, and the SouthEast Center for Dance Education. **Most Project organizers and administrators view this collaboration as one of the major reasons for success of the Project. Indeed, they report that this type of collaboration has served as a model for similar statewide arts projects across the nation.**

The most obvious advantages of this collaboration include resources, networking, and shared decision-making. Although the Arts Commission is the primary funding agency of the ABC Project, all three of the parent agencies contribute resources to the Project. The Department of Education funds specific programs, such as the Curriculum Leadership Institute in the Arts (CLIA). The Department of Education also administers the Target 2000 grants program, which funds many of the arts endeavors of ABC advancement sites, as well as those of other schools and districts. Winthrop University houses the ABC Project, provides office and storage space, equipment and supplies, and helps provide a 30-hour-per-week office assistant.

According to Coordinating Committee members, **the ABC Project has been the primary force behind significant arts education policy for the past 10 years. They cite major initiatives that include (1) the Target 2000 grants program, (2) the development of the *South Carolina Visual and Performing Arts Framework*, (3) the recent writing and adoption of achievement standards that parallel the content standards listed in the *Framework*, and (4) efforts that have led to the inclusion of the arts in key educational legislation.** The influence of the Project has become so widely accepted that Project participation is often implied, and not formally documented in significant documents that result from major initiatives.

ABC Project meetings frequently focus on key policy issues in arts education. For example, a significant portion of recent Project meetings centered on discussion of the arts standards. One of the ABC-sponsored Curriculum Leadership-In-the Arts summer workshops in 1998 was specifically for the purpose of training arts educators in designing assessments to parallel the standards. The collaboration focuses attention on arts policy initiatives by emphasizing these initiatives in meetings sponsored by the Department of Education or the ABC Project. In

short, the collaboration has become a powerful force for coordinating efforts in order to accomplish statewide arts education goals.

ABC Project documentation suggests that the ABC Project is a fundamental part of the arts education work of the Arts Commission. Indeed, virtually all aspects of arts education are discussed at ABC Coordinating and Steering Committee meetings. ABC Project goals and strategic plans are broad and inclusive. Thus, the success of agencies in the collaboration is fundamental to the success of the ABC Project. The roles of these agencies in this collaboration, however, are not well documented. The Department of Education appears to initiate policy and coordinate the Target 2000 grants program. The Arts Commission appears to coordinate the Arts Education Initiative grants program, sponsor advocacy efforts, establish relationships with community arts programs and professional artists, and coordinate fund raising. The ABC Project seems best able to work "in the trenches," training teachers, carrying out initiatives, and providing networking opportunities. Winthrop University houses the Project and is responsible for day-to-day operations. A positive outcome of housing the Project at Winthrop University is that Project personnel are relatively free to address Project goals independently and without bureaucratic constraints.

The relationship between the director of the ABC Project and other arts education personnel at the Arts Commission is unclear. These personnel include an arts education coordinator who is a member of the ABC Coordinating Committee, but is otherwise not responsible for or to the ABC Project.

The ABC Project director appears to have four immediate supervisors: the director and deputy director of the Arts Commission, the arts coordinator for the State Department of Education, and the dean of the College of Visual and Performing Arts at Winthrop University. Most of the time these supervisors take a hands-off approach to the Project and allow the Project director to work independently and under the guidelines established by the ABC Coordinating Committee. On occasion, however, specific demands alter the operations of the Project.

Recommendations

- *Reorganize the ABC Steering Committee and subcommittees so that they are valuable working committees. Adjust meeting procedures to reflect this change.*
- *Define clearly the roles of the ABC Project and all personnel involved in the Project. Include these roles in ABC Project documentation.*
- *Modify policy to be consistent with the organizational chart so that the ABC Project director answers to the ABC Coordinating Committee alone.*

Funding

Total funding for the ABC Project is approximately \$250,000 to \$300,000 annually. Of this, about \$100,000 is appropriated by the Arts Commission for direct administration of the Project. Other funds are provided for CLIA, the South Carolina Alliance for the Arts (SCAA), administrative assistance for the Project, and occasional smaller initiatives that are developed as needed. Although the largest portion of this money is from the Arts Commission, the Department of Education and Winthrop University both provide direct funding, and Winthrop University provides administrative indirect funding.

During the evaluation, the Project Coordinating Committee did not provide much input into the expenditure of Project funds. Parent agencies made the funding decisions. Requests for funding from both CLIA and SCAA personnel were made directly to funding agencies, bypassing the ABC Project director and the Coordinating Committee. If this were the normal routine, it would be difficult to develop a strategic plan for arts education in South Carolina, set priorities for the plan, and fund arts education based on these priorities. Project personnel report, however, and documentation suggests, that usually the Coordinating Committee determines the complete Project budget, and that the absence of this procedure during the evaluation was an anomaly.

Arts Commission administrators can choose whether to consult educators, including the ABC Project director, before creating priorities for their arts education funding requests. There is no formal system to ensure that this is done, so the solicitation of such input depends on the strength of the collaboration between the Arts Commission and educational agencies. Funding priorities are typically stated as broad categories in public notices. Thus, decisions about specific expenditures may not be aligned with ABC Project goals. Legislative expectations for continuing grass-roots educational reform are based in part on advocacy for Project goals, so there is some imperative to focus on these goals in order to address expectations.

Communications with legislators and legislative staff members reveal their perception that arts education initiatives are primarily funded by the Arts Commission, so that funding increases should be directed to the Commission. This perception empowers the Commission and highlights the importance of continuing the collaboration between state arts agencies and state education agencies.

The ABC Project and the grants programs directly and effectively influence arts education in South Carolina, as documented below. Yet, the ABC Project falls far short of potential, primarily because of no plan to expand and no funding for such expansion. In some years the Project has operated under budget, but this is because initiatives have been limited in order to live within budgetary constraints rather than because the Project has more-than-adequate funding. In fact, the expansion that will be required to address the stated Project goal will necessitate a large increase in the operating budget.

Recommendations

- *Develop a strategic plan for the ABC Project for each fiscal year; establish funding priorities based on this plan.*
- *Charge the ABC Coordinating Committee with the responsibility of setting arts education funding priorities that must then be approved by the Steering Committee.*
- *Request that all future fiscal year increases in arts education funding be directed according to priorities identified by the ABC Project.*

Grants

Two grants programs, the Arts Education Initiative grants (formerly known as Arts-In-Education grants and frequently referred to as Arts Commission grants) and the Target 2000 grants, form the backbone for much of the reform in arts education in South Carolina. The original ABC plan, created in 1987, was itself supported by funding from the National Endowment for the Arts.

Arts Education Initiative Grants

The South Carolina Arts Commission administers the Arts Education Initiative (AEI) grants program. There are four tiers of grants: Residencies, strategic projects, comprehensive planning, and implementation. Schools or districts apply for planning grants before they apply for an implementation grant. Application for an implementation grant requires a comprehensive strategic plan for making the arts basic in the curriculum. Proposals must identify how the arts will be integrated with other disciplines, and must include creative writing as a component, along with the other four arts areas.

The implementation grant is also known as an ABC Advancement Grant. Accompanying the receipt of this grant is ABC site status. The grant can be awarded to a school or a district, with a ceiling of \$5,000 per year for schools and \$10,000 per year for districts. Grants must be renewed every two years. The amounts are constant, regardless of the size of school or district. This is cited as a problem by some district arts coordinators. Another perceived problem is that a school cannot apply for ABC Advancement Grants if the district already has a grant, and vice versa. Thus, there are no ABC school sites in ABC district sites.

The first ABC Advancement Grants were offered in the spring of 1989. The initial grants were planning grants. With the addition of implementation grants came a requirement that the school or district provide matching funds, in the ratio of 2:1. Matching still is required and must be documented in the grant application. Perhaps at one time the requirement for matching funds put additional money into the arts, but for existing ABC sites this match requirement appears to have no practical value. A school can easily exceed the expectation for matching funds by documenting current arts expenditures.

A grant application peer review is part of the AEI grant process. Some educators and administrators question the evaluative criteria for this review. As further explained below, arts educators perceive successful grant writing as a skill that is sometimes independent of need and willingness to participate in arts education reform. Nonetheless, arts educators unanimously applaud the move to a non-competitive process for AEI grants. They report that this change created a willingness to share ideas and information, and thus the change is largely responsible for the strong arts education network that exists today.

ABC sites have always retained site status as long as participants continue to apply for the grant. In two instances district ABC site coordinators stopped applying for the grant. In both districts the arts coordinators expressed their strong support of the ABC Project, citing administrative reasons for the failure to seek renewal of ABC site status.

There is a perception among both AEI and Target 2000 grant applicants that the follow-up procedure used to assist unsuccessful applicants needs to be revised. The present system relies

primarily on the initiative of the applicant, rather than the granting agency, to learn how to strengthen grant proposals. This is consistent with the finding that the ABC Project is less of an outreach endeavor than it is a focal point for schools and districts that take the initiative to apply for additional resources.

Areas of potential weakness in the AEI grants process include: (1) Evaluation of the implementation of the grant is based on self-reported data. (2) The timetable for AEI grants is a problem for both arts educators and grants administrators. (3) Grant reviewers, grant administrators, and applicants question the evaluation criteria.

The profound impact of the ABC Advancement Grant is remarkable, given the relatively small size of the grant. Arts educators report that this grant provides needed resources, incentive for strategic planning, collaborations with other teachers, and an opportunity to join a network. This last effect is one of the most indirect, but also one of the most powerful. Participation in the network sets the stage for understanding and advocating the benefits of a comprehensive and sequential arts education.

Target 2000 Grants

The South Carolina Department of Education administers the Target 2000 grants program. The program, established in 1989, now provides about \$1.2 million annually in direct assistance for arts programs in schools and districts. Funds can be used for program design, staff development, hiring arts educators, implementing new programs, upgrading existing programs, and contracting with artists-in-residence. Unlike AEI grants, Target 2000 arts grants do not include a creative writing component.

Schools can receive up to \$10,000 per year and districts up to \$20,000 per year of Target 2000 grant money. Schools can apply for these grants even if they are in districts that also apply. Applications must be made for each year of the funding request. A peer review process is used to judge applications. Evaluation criteria for applications have changed over time, with categorical funding used in the past to provide grants for districts in the most need. Now that every district has received some Target 2000 money, categories have been eliminated. Applications that are directly related to state initiatives receive priority, emphasizing the need for strong information exchange in order to keep the process fair. Currently, schools and districts are encouraged to collaborate on grant applications.

Although the State Department of Education administers the Target 2000 program, arts administrators report that the existence of the program is due to the efforts of the ABC Project. The program is discussed frequently at ABC-sponsored meetings so that ABC site participants are among the most knowledgeable about obtaining Target 2000 grants. Indeed, many schools and districts apply for both AEI and Target 2000 grants, with dual applicants being among the most successful applicants. ABC Project efforts also helped maintain the status of Target 2000 arts grants as monies earmarked for the arts, rather than a part of block grants.

Effectiveness of Target 2000 and AEI Grants

The data about grants are typically anecdotal. These stories provide a powerful means to convey how arts education grants affect the lives of children. In fact, teachers seldom relate success stories that result from baseline district funding, but rather tell how these stories are made possible by the extra funding provided by grants.

Fortunately, it is common for grant money to trigger initiatives that later are melded into regular school or district operations. The grant is a startup that changes expectations. The district must then budget in order to meet those expectations. The expectations by parents are an especially powerful force. Parents don't want to lose a program once it has been implemented. Furthermore, when parents learn of opportunities that other children have had, they want the same for their child. One of the recurring themes in parents' narratives about arts education in their school is the discrepancy between these programs and others that they know about. In effect, the influence of the grant can reach beyond the school or district that was a grant recipient.

For those schools that do receive grants, the types of grants received are different for ABC sites than for other schools. About two-thirds of ABC site arts teachers report benefiting from AEI grants, while about half say they benefit from Target 2000 grants. These numbers are reversed for demographically matched schools that receive grants. Grant activity is also initiated differently at ABC sites where it is just as likely that a school administrator writes the grant as an arts teacher. At other schools, it is almost always the teacher who applies for the grant. This finding supports the more general finding that school administrators are key to building and maintaining a quality arts program.

The median number of grants received by ABC school sites in the past five years is three, whereas it is just one grant for similar schools. Most grants at all schools that receive grants are recent, within the past two years, and most grants are small, with the reported total dollar value received in the last five years under \$2,500 for most teachers in both types of schools.

Even these small grants can make the difference between programs with minimum opportunities and those with advanced opportunities. The best evidence of this influence is longitudinal data. **Teachers who now have access to grants speak of increased resources, breadth of opportunities for children, higher morale, and a general good feeling about the program that is often contagious. Conversely, teachers who have lost this funding tell of a decrease in morale. In fact, these teachers are inclined to be more frustrated with the lack of resources than are teachers who have never had grants funding.**

About 60% of arts teachers surveyed about Target 2000 grants report that funding for the arts in their school and district is inadequate. The numbers differ substantially, however, for districts with and without arts coordinators. About 70% of teachers in districts with no arts coordinator report inadequate funding, while 55% of teachers in districts with arts coordinators report inadequate funding. Obviously the most common perception is one of inadequate funding, but district arts coordination may be related to funding levels. This is true despite the fact that many teachers who report that they have a district coordinator are referring to someone with that title, but not necessarily a coordinator who spends a significant amount of time working with the arts.

There was little difference in perceived funding for the arts in different types of school districts. About 60% of teachers report inadequate funding, regardless of whether the school is urban, rural, small town, or suburban. This contradicts the general finding that outreach is needed for rural schools, though it may also reflect lower expectations of teachers in rural schools.

Of those who have received Target 2000 grants, about 90% report having received a grant for curriculum planning and implementation, about 40% report using monies for teacher in-service training, and about 60% report using grants for artists-in-residence or arts educators. About 85%

have been able to add to resources with Target 2000 monies. About 45% added arts programs during the school day, and 20% were able to add arts programs for after school. About 15% obtained money for summer programs. About 40% have used Target 2000 money to provide student trips to exhibits or performances.

About 20% of Target 2000 recipients say that they used the money to increase the number of arts classes in their school. About 85% report that the grant increased integration of the arts across the school curriculum, and 35% say that it increased course offerings in the arts. About 70% of the recipients have used grant money to revise the curriculum to be in line with the *Framework*. Consistent with current initiatives, 45% report using grant monies to develop some type of assessment in the arts.

In terms of the effects of the grants, 80% say that there is now more integration among the arts disciplines and with other disciplines because of Target 2000 funding. About 70% report that there is increased implementation of framework-based education. No one reported that the money had no effect on education.

The effect of Target 2000 money on personnel is also significant. About 20% report the addition of new personnel for existing programs, and 30% report adding personnel for new programs. About 80% report that Target 2000 grants have enabled artist-in-residence programs in their school or district.

In sum, grants are used for a wide variety of purposes that all build the arts program in the school, and are perceived as effective. **The reports of teachers and administrators who have obtained grants are overwhelmingly enthusiastic. The primary reported strengths of the program, obtained in teacher interviews and narratives, all have to do with outcomes. These fit in four categories: (1) increased diversity of opportunities for students, (2) funding for resources that would otherwise be inaccessible, (3) increased personnel or resources in a district, and (4) better understanding of the arts curriculum and how to integrate this curriculum with other disciplines. Most telling is the fact that almost all grant recipients say they will continue to apply for grants.**

Many teachers comment on the fact that grants money is the only way that improvements can be made in arts education. This finding is not only about the strength of the grants programs, but also about the failure of some schools and districts to make arts a funding priority. Grants do, however, appear to influence funding priorities. When grant monies are not available, existing programs previously funded by grants are frequently retained with school and district funding. Even schools or districts that no longer receive grant funding report that the current arts funding baseline is above the pre-grant funding baseline.

There are two prevalent perceptions about the grant process. One is that there are well-equipped schools and districts that continue to obtain a high level of grant funding year after year. The second is that grant funding is cyclical, and that once a funding cycle has expired a school or district can potentially lose resources and experience a dip in the quality of arts education provided for their children. Although these perceptions appear contradictory, both are accurate to a degree. The perceived cyclical funding is perhaps an artifact of categorical funding, where money was obtained based on need. There are, however, schools that obtain additional funding for the arts

each year. These schools typically have either teachers or administrators who are knowledgeable grant writers, and are in a network that gives them an understanding of funding priorities.

Half of teachers who have not received a grant are unfamiliar with the grants program. Many of these teachers report they would like to learn more. **All of them indicated a willingness to apply for such a grant, and expected support on the part of their administration for applying for grants. All of them also report that grant money is needed.**

Of those teachers who applied for a grant but did not receive one, almost all are willing to apply again. Of those who have not received a grant but are familiar with the program, there is a strong perception that the system is unfair. In their opinion, it is unfair because districts and schools who have the most get the grants, and districts and schools who can afford expert grant writers get the grants. In other words, the "rich get richer." There is an obvious and immediate need for education about the grants programs and assistance with writing grants. Most arts administrators actually believe that poorer schools and districts are in the best position to obtain grants, but what is missing is the expertise needed to assimilate into this process.

Suggestions for improvement by those that have received grants revolve entirely around logistics and funding. Logistics problems include failure to receive information, difficulty of the process, lack of information about funding priorities, and the difficulty of the timetable for grants. Funding suggestions almost invariably are that more schools and districts should have access to this money. Recipients, like non-recipients, view the distribution of funding as inequitable. While current recipients hope to retain their funding, they see a need for vast expansion of the program to support all schools.

There are five links in the grant process that must be maintained for the process to be most effective. (1) Arts educators must have knowledge of the opportunity. (2) Arts educators must have the skill and desire to write a grant proposal. (3) Arts educators must understand arts education priorities and initiatives in order to address these in their applications. (4) The evaluation process must be fair. (5) There must be post-grant evaluation of the use and effectiveness of successful applications, and remedial education for unsuccessful applications.

Recommendations

- *Develop an arts educator database to assist with conveying information directly to arts educators, and to target schools and districts with low grant application rates.*
- *Initiate a grant training program that includes model applications, technical training, information about current priorities, and personal assistance with the process.*
- *Examine the grant application review process and criteria.*
- *Establish an evaluation system that both ensures the integrity of implementation and gathers data on grant effectiveness to inform decisions about application criteria and provide outcome data that support funding requests.*
- *Examine the grant distribution mechanism, including funding limits and funding units (district and school), to ensure fairness for all children in South Carolina.*

The Artist-in-Residence Program

The artist-in-residence program provides schools and districts the opportunity to contract with professional artists to assist arts educators and classroom teachers in planning, developing, and implementing framework-based arts education. Although this program is not directly affiliated with the ABC Project, it was a major component of the arts education reform movement at the inception of the Project.

Residencies are typically two weeks in length and are paid for with AEI grants, Target 2000 grants, or district arts education funding. The residencies provide many children with a breadth of experience in the arts that would otherwise be inaccessible to these children. In many schools, the artist-in-residence program is also one of the primary mediums for interesting classroom teachers in methods for integrating the arts and other disciplines.

Most teachers are enthusiastic about the artist-in-residence program, though the degree of enthusiasm is a function of the particular artist. Teachers who participate in the program have had mixed experiences, but almost all have had several outstanding experiences, and they readily point to these as fundamentally important for the education of the children in their school. Observations of several artists-in-residence during the evaluation confirm the teachers' reports that the quality of educational experiences offered varies from artist to artist, much as it does from teacher to teacher. Many artists are obviously framework-based educators as well. In a few classroom observations it appeared that the artist-in-residence was more entertainer than educator, though some teachers also make positive reports about these artists.

Recommendations

- *Improve the screening mechanism for choosing artists that fit the description of framework-based educators.*
- *Encourage and fund the strongest educator-artists for residencies that focus on teacher development and making lasting curriculum and class changes.*
- *Offer training in framework-based arts education for artists who wish to obtain contracts as artists-in-residence.*

ABC Project Initiatives and Influence

The primary ABC Project initiatives include the creation and support of advancement sites (formerly model sites), the development of forums and workshops, such as the Higher Education Forum and the Curriculum Leadership Institute in the Arts (CLIA), the support of an arts education network, and provision of assistance and training for schools and districts. ABC Advancement Sites are discussed in future sections of this report. Other initiatives and the influence of the Project are described below.

The Network

Perhaps the single most important achievement of the ABC Project is the development of an active, dynamic, and critical arts education network. This network includes arts educators, artists, school administrators, classroom teachers, arts administrators, and others who are passionate about arts education. At the heart of the network is a core of individuals who attend planning meetings, forums, workshops, and ABC Steering Committee meetings, and who are willing to assume a variety of roles or perform many tasks in order to advance the cause of the arts and arts education.

The strength of the network appears to come from several sources, including

- the collaboration of the parent agencies of the ABC Project,
- shared participation in the arts education reform movement,
- the necessity of an alliance to advocate for the arts,
- the emphasis placed on networking in ABC-sponsored meetings,
- the exchange of newsletters and other printed materials, and
- the inclusion of professional arts organizations in ABC meetings and initiatives.

The emphasis placed on state arts education initiatives in meetings and materials makes it virtually impossible for a member of the network to remain uninformed about what is current and important in arts education reform. For this reason, a powerful tool for implementing standards-based education statewide is to involve new arts educators in the network. Observations suggest this is what has occurred with many CLIA graduates.

The ABC Project includes arts educators and school and district administrators from ABC sites in the network by providing two site seminars each year. In these seminars, teachers and administrators are given the opportunity to exchange ideas, hear about opportunities, and get reports on current initiatives. The idea exchange is popular among participants, especially those from new ABC sites. Common topics discussed include (1) ways to integrate the arts with other disciplines, (2) arts initiatives and successes at each site, and (3) individual problems in developing and implementing arts curricula or programs. The time spent in each of these areas is often disproportionate to the time needed for the topic, with most attention given to sharing successes, and little time left for problems, concerns, strategies, and other issues that can benefit from open discussion. This finding is consistent with the general finding that ABC meeting times are frequently used to exchange information, with little time allotted for planning and problem solving.

The primary observed weakness in the site seminars is that some schools send a representative, often an administrator, rather than all the arts educators and school administrators.

This weakens the network potential. Data collected at schools and districts suggest that representatives who attend site seminars seldom convey the seminar information to other arts educators and administrators. All the arts educators and an administrator from a site occasionally represent that site. This team approach is advocated in other ABC initiatives.

Pre-Service Education

The ABC Project works with the Department of Education to emphasize Framework- and standards-based education, assessment, and arts integration. This emphasis must presume an understanding of these issues, or make provisions for education. That is, the issues must be addressed through pre-service or in-service of teachers.

Pre-service education is the least expensive conduit for teaching arts educators about framework-based education, grant writing, arts integration, arts assessment, and practical understanding of how to deal with the special day-to-day concerns of arts educators. For 10 years the ABC Project has sponsored the Higher Education Forum to address pre-service education. In addition, the Project director has met with deans and faculty members to advocate more focus on state initiatives, and has made attempts to include higher education in the network.

Unfortunately, the Higher Education Forum is not well attended by higher education faculty. Those that do attend typically represent some limited partnerships that have developed between the ABC Project and higher education. For example, Lander University contracts to operate the summer CLIA workshops and Columbia College houses the SouthEast Center for Dance Education. Other colleges and universities have hosted ABC-sponsored forums and meetings.

The reports of arts teachers suggest that in most other colleges and universities, the arts education programs fail to provide adequate instruction on the structure of arts organizations in the state, state initiatives in arts education, and framework-based arts education and assessment. In addition, few pre-service classes for prospective arts educators address practical topics such as grant writing, collaborating with community arts organizations, and arts integration in the school curriculum. It is, in fact, easy to find arts teachers in the state who do not even own a copy of the *Framework*.

Colleges and departments of education must share the blame with arts education programs, for these academic units see themselves as the proprietors of courses in pedagogy. Education units commonly offer courses in teaching framework-based math, science, and reading. The corresponding lack of emphasis in the *Visual and Performing Arts Framework* may be an artifact of the arts educator as arts specialist, as well as a lack of coordination among arts programs and education units.

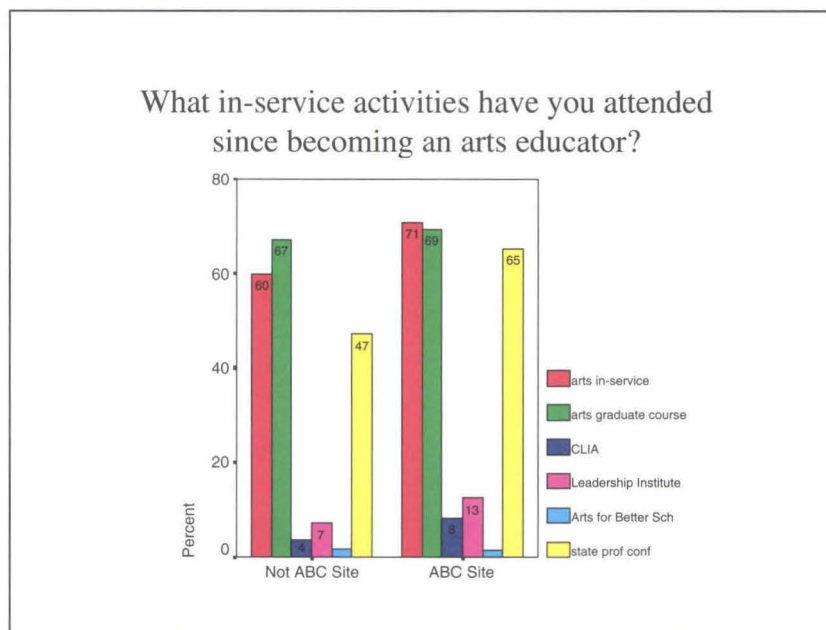
Experienced teachers are more likely to use the curriculum *Framework* than beginning teachers. They also become more involved with local development of curricula, and are more apt to indicate the importance of a curriculum guide for planning their teaching. This is the opposite of what we would expect if pre-service instruction emphasized framework-based education.

Most arts teachers outside the realm of ABC school sites have never heard of the ABC Project, including teachers in some ABC district sites. This finding supports the general findings that the ABC Project is not recognized by higher education as important to arts education, and that

the Project has had limited impact on pre-service education. Many arts educators and administrators in the ABC Project network believe that higher education must be brought into the Project network. The Higher Education Forum has failed to significantly promote this goal. The data suggest that this failure cannot be attributed to lack of initiative by ABC Project administration, but rather is due to the resistance of higher education faculty. Future strategies may need to directly target students in arts education courses, and enlist arts education and college of education faculty members in strategic Project initiatives.

In-Service Education

The most common arts in-service activities in which arts educators participate are local school and district in-service meetings, enrolling in arts graduate courses, and attending of the state professional conferences. More than half of arts teachers surveyed report participation in each of these activities. The percentage of in-service participation within the past two years stays almost constant at ABC school sites, but declines for other teachers. In other words, arts teachers at ABC school sites report more recent and continued participation in professional in-service activities. These ABC school site teachers are also more likely to attend in-service opportunities organized, or at least partially sponsored, by the ABC Project, such as CLIA, the Arts Leadership Institute, and the Arts for Better Schools Institute. This is consistent with the finding that the ABC Project has established an active network that involves these educators.



CLIA has been an especially powerful tool for teaching a comprehensive and sequential approach to arts education. The reports of CLIA participants are overwhelmingly positive. Most participants stay in the ABC Project network after finishing a CLIA workshop. Especially noteworthy is the role CLIA has played in transforming arts teachers into arts leaders. Many of the leaders in the arts education network are graduates of CLIA and point to participation in CLIA as important to their understanding of framework-based arts education and their involvement in the arts education reform movement.

As might be expected, not every CLIA graduate assumes a leadership role. Some graduates express their willingness to help in any way possible, but currently the ABC Project serves more to support schools and districts that become involved in the Project than locating and assisting schools outside the network. This perpetuates a cycle, since a district is most likely to take the initiative to become involved when there is an arts coordinator, but it is more likely that there is an arts coordinator if the district has support for arts education. Similarly, a school is likely to seek funding when there are dynamic art teachers who attend professional conferences and are familiar with state initiatives, but these teachers are typically in schools that have better resources and support networking opportunities.

Weak school and district arts programs seldom are the result of resistant arts educators, but usually exist because of low resources, inadequate teacher training, or lack of administrative support. This implies a need for a model for delivering resources, information, and training directly to schools in need. The ABC Project attempted unsuccessfully to develop packaged materials for this type of outreach. Arts administrators report that these modules were costly and not widely used.

There is still a perceived need for an educational delivery system that will facilitate a large-scale outreach endeavor. Topics that would apparently fit into such a scheme include descriptions of modern arts education as a framework-based endeavor, how to develop an arts magnet school, ways to integrate the arts with other disciplines, and creating arts-immersed schools. Administrators and classroom teachers that have not been part of an arts network could benefit the most from these types of presentations.

Observations, survey results, and interviews suggest that a large percentage of educators are willing to increase their emphasis on arts education, but are uncertain how to go about this. Packaged materials may thus be useful, but perhaps should be presented by an individual to increase the impact and probability of follow-up action. CLIA graduates provide one potential pool of teachers that could be trained to assume the role of presenter. Model sites might also prove valuable to this effort, for such sites typically feature strong arts teachers. A teacher exchange program among developing schools and model sites might provide a personal and powerful supplement to packaged presentations.

The Project does provide resources for arts educators who make requests of the ABC Project office. The Project Director and office assistant frequently help districts, schools, and others in the arts by answering questions, sending information, and providing in-services and presentations when requests are received. The ABC Project also provides support to districts, schools, and teachers by recognizing ABC sites at local school board meetings. Teachers at ABC sites indicate that these presentations focus attention not just on the Project, but on arts education in general. This recognition has empowered teachers, principals, and district coordinators at the ABC sites, enabling them to maintain and request resources.

Though the ABC Project provides information to those who request it, the Project does little to provide information and assistance to schools that do not request information and are not ABC sites. Project directors have built several small databases, but the Project does not maintain a comprehensive database of school resources, local curriculum information, and other data that could inform policy and strategic goals. This finding is consistent with the general finding that the

ABC Project has functioned as a powerful support network that has not optimally addressed the possibility of growth.

ABC Project Influence

Everyone familiar with the ABC Project and the arts education reform of the past 10 years in South Carolina agrees that the change from 1987 to the present has been dramatic and probably immeasurable. The development and acceptance of the *South Carolina Visual and Performing Arts Framework*, the expansion of the artist-in-residence program, the implementation of the Target 2000 and AEI grants programs, and the most recent development of the state achievement standards, all are at least partially due to the existence of the ABC Project, and the collaboration of arts education leadership made possible by the Project.

Arts educators report that before the ABC Project, the general conception of arts education, even among arts educators, was quite different than it is today. The shift in emphasis from performance and products to the four arts areas as academic disciplines has been quick and, although not complete, has solid acceptance among most in the core arts education network.

Data to support the perception of reform include

- the number of districts that have developed an arts curriculum guide based on the *Framework*,
- the attention given to standards in state arts meetings and at professional conferences,
- the attention given to the National Assessment of Education Progress (NAEP) in the arts in South Carolina,
- the focus on standards and assessment at CLIA, and most importantly, (5) the attention given to two or more of the four components of the *Framework* in over half of the arts classrooms observed.

Besides CLIA, other meetings sponsored by the ABC Project that focused on framework-based arts education include the Arts for Better Schools Institute and the Higher Education Forum.

Both past and present ABC Project directors have made presentations at the state and national levels about arts education. This leadership role is not restricted, however, to the Project directors. District arts coordinators and arts teachers join arts educators from the State Department of Education in suggesting policy, leading arts education meetings, making presentations to arts teachers, and advocating for the arts to legislators and school officials.

Although the in-state influence of the Project has been mostly confined to the core network and ABC sites, the influence has reached beyond state boundaries. Several states have modeled their programs after the Project. Some arts education researchers have commented that any general study of arts education must include the ABC Project. A former Project director recently spent six months helping another state build a similar project. There is even some evidence, confirmed by national arts administrators, that the ABC Project has served as a model for several national initiatives.

The ABC Project was a primary participant in the development of a position paper on arts education. The position paper, *Where We Stand*, is a statement on arts education from the Project,

the four professional state arts organizations, and the South Carolina Alliance for Arts Education. The paper succinctly delineates the role of the arts in the education of a child. The effect of the paper, if any, is indirect and mostly immeasurable, though the process of preparing the paper facilitated the strengthening of the core arts education network.

The goal of the ABC Project is to provide a quality, comprehensive arts education for every child, preschool through college. There are no discernible Project initiatives to address the arts opportunities of children prior to kindergarten or during college.

Recommendations

- *Develop an idea exchange and other resources for arts educators, other teachers, and administrators that can be accessed on the world wide web as well as through traditional modes of communication.*
- *Shift the primary emphasis in site meetings from announcements and sharing of success stories to strategic planning to address issues and concerns and facilitate advancement.*
- *Require that each ABC Advancement Site send a team consisting of arts teachers, classroom teachers, and administrators to site meetings.*
- *Train selected CLIA graduates in the delivery of prepared materials and presentations that address identified needs.*
- *Construct a Project database of arts activities, resources, and personnel in schools and districts and use this database to identify areas of need.*
- *Advocate the inclusion of framework-based criteria on accreditation standards for post-secondary arts education programs.*
- *Collaborate with post-secondary arts education programs on course development and ABC materials development.*
- *Develop or select a preschool arts education curriculum and train parents and daycare workers in this curriculum.*

ABC School Sites

A major emphasis of the ABC Project in the first 10 years of operation was the creation and support of ABC school and district sites. ABC school sites are discussed in this section of the report and district sites are discussed in the next section. Data were collected through observation of classes, documentation of the school and neighborhood environment, documentation of arts room resources, interviews with all arts educators in the school, interviews with some classroom teachers and school administrators, and surveys administered to all members of the school faculty.

General Characteristics

Schools are designated ABC school sites when they receive an Arts Education Initiative implementation grant. There are currently eight elementary ABC school sites, one high school site, and one summer arts program. The summer program is a district consortium program, but the faculty of this program participated in the evaluation, as did the faculty at all ABC school sites.

ABC school sites are located in urban areas or in large school districts that include both urban and rural areas. The sites are in Greenville, Columbia, Spartanburg, Charleston, Aiken, and surrounding areas. A general finding is that the ABC Project does not focus on growth and outreach, but rather supports schools that apply for the final stage of AEI grants. The location of ABC school sites near urban areas is not surprising since urban and suburban districts have a larger teacher base to choose from and can select those teachers most apt to initiate grant activity.

Despite the limited geographic distribution of the sites, **the schools represent a socioeconomic diversity akin to that found in the state, though not in the same proportions. To account for this diversity in the evaluation, demographic matches were obtained for eight of the nine ABC school sites. Match schools were selected based on:**

- **percent of students who receive free and reduced lunch,**
- **percent of gifted students,**
- **pupil teacher ratio, and**
- **school location.**

A good match could not be located for the remaining school. In one case, a new match was required when the match school refused to participate in the study, but another close match was selected from the same district as the original match. Data were also collected from one middle school, since there are currently no ABC middle school sites.

ABC advancement sites are referred to in Project documentation as “schools and districts with arts-centered curricula.” Although this is an accurate description of some ABC school sites, it is not a general discriminating criterion. **The actual criterion is the approval of the implementation tier of an AEI grant. Applications for this tier of the grant do include a 5-year strategic plan to make arts education both framework-based and integral to the school curriculum.** The degree of success the school has at accomplishing this goal varies from site to site. These data suggest there is a need to distinguish schools that are truly arts-centered, and can serve as model sites, from schools that are at earlier stages of implementing plans for integrating the arts in the curriculum. This distinction will become more important if the Project begins to expand in order to achieve the goal of reaching every child in South Carolina.

The ABC school sites include neighborhood schools, arts magnet schools, and partial arts magnet schools. A partial arts magnet school is defined here as a school with an arts emphasis that maintains a student population that is at least 50% from the school neighborhood, but that also attracts up to 50% of the population from outside of the local neighborhood served by the school. The breadth and depth of the arts programs in ABC school sites vary as widely as the other programs in these schools.

Arts Integration

One common element of all ABC school sites is an emphasis on arts integration, though this emphasis takes various forms. **In this report the term “arts immersed” will be used to refer to schools that require all students to take classes in visual arts, drama, dance, and music. Four ABC school sites are arts-immersed schools.** In some of these schools, the amount of time spent in each class substantially exceeds the defined minimum program, sometimes by twice as much. The other five ABC sites focus on arts integration by emphasizing school-wide or grade-wide thematic units or performances, team planning, and other means of collaboration among arts and classroom teachers.

Teachers in arts-immersed schools were more likely to point to their curriculum, their classes, and their opportunities in the arts as indicators of the strength of their programs. They expressed pride in the advanced artistic endeavors of their students. Teachers at these schools typically did not spontaneously discuss projects or performances, nor did they emphasize their field trips or artists-in-residence. Other schools, both ABC sites and match schools, listed extra activities such as artists-in-residence, arts clubs, and field trips as evidence of the strength of their programs. They were also more likely to discuss the integration of the arts into other classes.

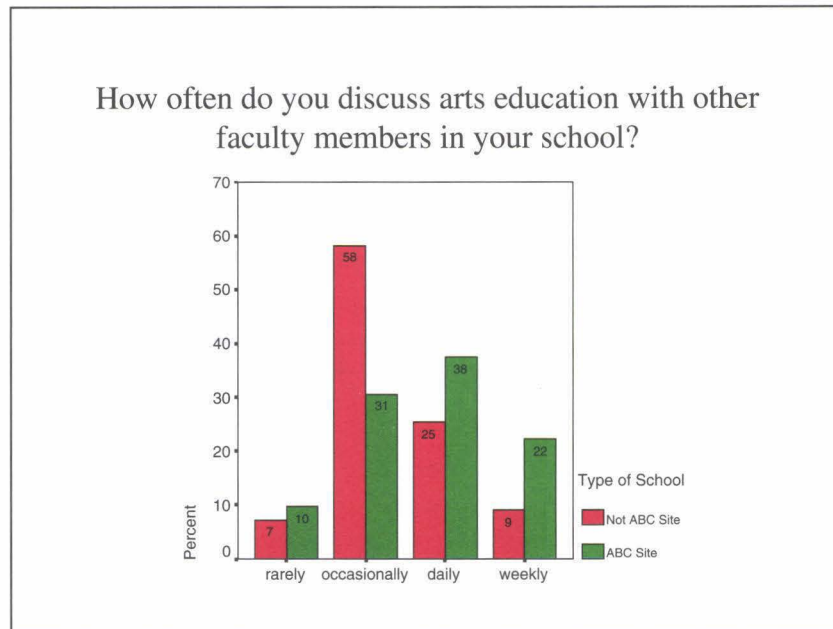
Arts-immersed schools viewed arts integration as a natural outcome of maintaining strong arts programs. Aside from the arts-immersed schools, in both ABC school sites and match schools the inclusion of the *Framework* in instruction was more teacher dependent than school dependent, though some schools emphasized the *Framework*. In these cases this emphasis could typically be traced to district-level arts curricula development.

These data suggest that arts immersion is a natural form of arts integration that centers on academic implementation of the arts. Less natural arts integration focuses on breadth of activities, though even this type of integration encourages teacher collaboration that involves more of the faculty in the arts programs. ABC school sites reflect both types of integration in about equal numbers.

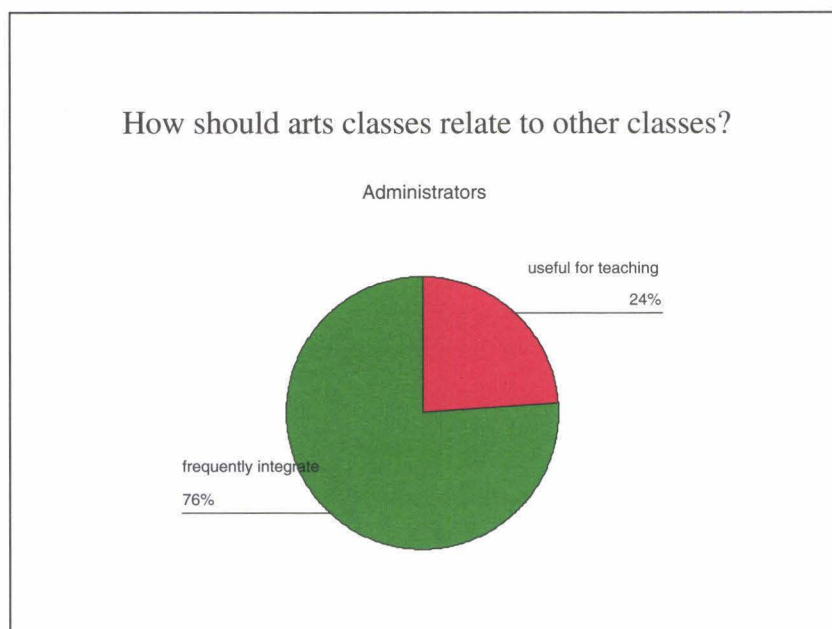
The effect of collaborative efforts between classroom teachers and arts teachers in ABC school sites is measurable. **The amount of conversation that takes place about the arts is distinctly different for ABC school sites than it is for match sites. Whereas about 60% of the arts teachers talk at ABC school sites with other faculty members in their school about the arts on a daily or weekly basis, 60% in the match sites report that such conversations take place only occasionally, or not at all.**

Most arts educators report that they get to discuss arts education with other arts educators outside of their school at least three times a year, though the number reporting this is slightly

higher for the ABC school sites. **About two-thirds of all arts educators surveyed, regardless of school type, are members of their state and national professional organization.**



Aside from the obvious implication of collaboration, **arts teachers have various definitions for the terms “arts infusion” and “arts integration,”** terms that often are used in ABC-sponsored meetings. School attempts to infuse or integrate vary as well. Some schools focus on teaching other content areas in the arts, some attempt to teach more about the arts in other content areas, and still others view integration as the arts sharing a central theme with other disciplines. Some teachers see integration as the arts responding to classroom teachers’ needs for ideas and materials to supplement their teaching.



Although 75% of non-arts teachers and school administrators surveyed believe that the arts should frequently be integrated with other subjects, they often are not sure what this means. **One of the oft-voiced concerns of classroom teachers about arts integration was the idea that they would have to think of artificial ways to use the arts more in their classes.** These teachers address this in three ways. They state that current classroom arts products are sufficient to meet the stated goal, they resist change, or they become involved in team efforts to incorporate more of the arts into the school. In some instances, administrators or arts educators allay the concerns of these teachers by stating that existing use of the arts in classrooms is sufficient to satisfy the arts integration requirement of the strategic plan. Given the poor quality of the arts in some of these classrooms, this is a misrepresentation of quality arts integration and may perpetuate traditional mindsets about the peripheral role of arts education. This finding supports the general finding that **practical in-service opportunities in arts integration are needed for classroom teachers, arts teachers, and administrators if meaningful integration of the arts and other disciplines is to become a common reality.**

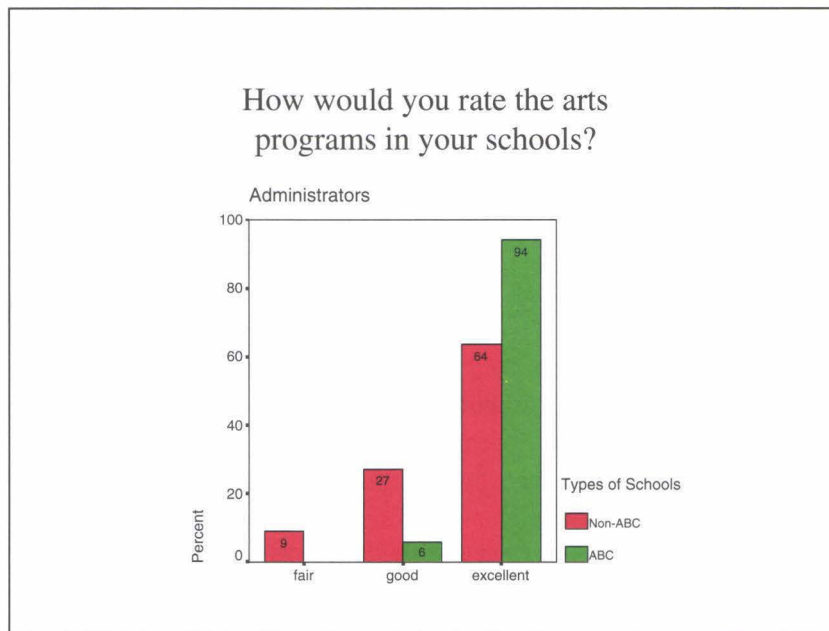
Classroom teachers provide varying reports of how they utilize the arts in their classroom teaching. Some teachers consider use of a bulletin board as the use of the arts in the class, while others integrate the arts in more specific ways. Classroom teachers in ABC school sites reflect the emphasis on integration of the arts. When asked about the use of the arts in their classes, they communicate approximately 30% more information about using the arts than do their counterparts in match schools. The descriptions provided by teachers in the ABC school sites tend to be richer, more specified, and more varied. Although visual art is the most commonly referred to art form used in the general classroom, followed by music, the use of dance and drama is more common in classrooms in the arts immersed schools.

The findings about arts integration are that (1) direct discussion and plans for arts integration can increase arts integration, (2) arts teachers can influence the use of the arts in the classroom, and (3) familiarity and expectations about arts forms are largely contingent upon the presence of that form in the school. These findings are supported by free-response items on surveys, interviews, and classroom observations.

School Ecology

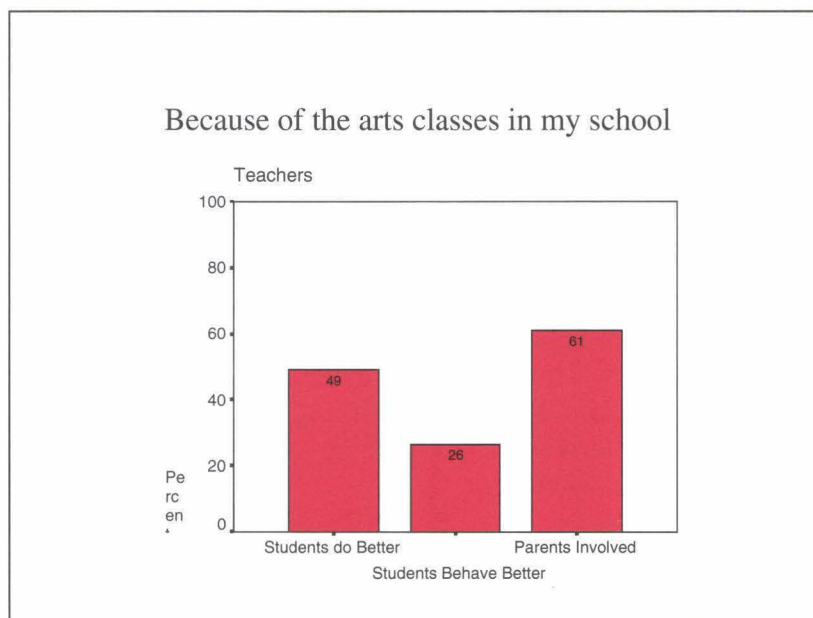
The recognition that arts-immersed schools receive for their arts programs leads to increased morale, according to school administrators and many teachers in these schools. Administrators point to their arts program as an indicator of the school's health. These administrators are among the strongest proponents of arts education encountered during the evaluation.

Most classroom teachers in ABC school sites rated their arts programs as good or excellent, but this was only slightly different from the ratings teachers in other schools gave to their arts programs, regardless of the observed quality of these programs. This suggests that teachers' expectations are based on the status quo. School administrators were different. **Almost every administrator at ABC school sites gave his or her arts program an excellent rating, though a third of the administrators at match schools rated their programs as fair or good, a judgment that is consistent with observations. This supports the finding that administrators at ABC school sites take pride in their arts programs.**



Teachers in arts-immersed schools report

- more collaboration among teachers,
- better student behavior, and
- a higher level of parental involvement than their match counterparts. Almost half of all classroom teachers surveyed believe that students do better in their classes because of arts education.



About 25% of these teachers believe that students are better behaved because of arts education, and 60% think that arts education increases parental involvement. Even the lowest of these numbers may reflect positive attitudes about arts education considering that these beliefs are about cross-curriculum effects of arts education. In the arts-immersed schools, each of these percentages is between 10 and 15 points higher than percentages for the total sample. This finding is consistent with the general finding that **strong school arts programs can influence school climate and ecology**. It is impossible to document direct effects without conducting an experiment, but there is evidence, validated in part by classroom teachers' beliefs, that strong arts education programs fit well into the culture of a strong school.

Interview and observational data suggest that **the potential influence of arts programs, and thus the ABC Project, on general school outcomes may decrease with the increase of grade level. That is, the influence of the ABC Project might be greatest at the elementary level**, substantial at the middle school level (though this is an inference since there are currently no ABC middle school sites), small and indirect at the high school level, and virtually absent at the college level. Currently the greatest potential at middle and high school levels appears to be through inclusion of arts faculty in programs like CLIA. Most faculty members at upper grade levels were less interested in learning about the ABC Project than were faculty at the elementary levels.

In the limited sample observed for the evaluation, dance and drama teachers at the elementary level were more likely to be arts educators than were the teachers at the middle and high school levels. Dance instruction at upper levels is sometimes provided by studio dance faculty, and drama is often the domain of the English teacher, or some other teacher who shows an interest in directing the school play. The SouthEast Center for Dance Education is addressing this problem in dance through training, certification, and follow-up support for dance teachers.

Band and chorus instructors commonly focus their instruction on preparing for competitions and festivals. These educators typically report that their primary professional interactions are within their professional organizations rather than with other arts educators in their own school. Despite the compartmentalized planning and instruction observed in the middle school and the high schools, there was observably more coordination and collaboration among the arts educators at the ABC high school site than at the match school.

Although the general attitude expressed towards arts education in all schools included in the study was favorable, **a common concern voiced by principals, including strong proponents of arts education, is that increased time in the arts detracts from time in other areas. Data given below illustrates 10 years of BSAP scores and three years of MAT-7 scores for both ABC "arts-immersed" school sites and match schools.** Additional supportive data can be found in Appendix F. **There is no evidence in these data that the increased attention given to the arts in ABC school sites decreases test score performance.** This may be due to the observed ecological and environmental benefits of arts immersion, but more study is needed to determine if this is a correct inference.

Pair #1

ABC Site: J. W. Watkins Elementary

Match Site: Rolling Green Elementary

General Characteristics

- Suburban schools
- Middle-class school population
- Good resources
- Breadth of opportunities
- Success at obtaining grants

Arts Programs

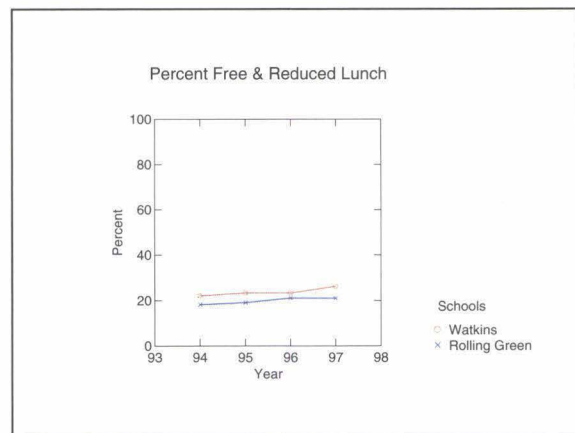
- **J. W. Watkins Elementary**
 - Art, music, dance, and drama 40 minutes-per-week
 - Band and strings twice per week
 - Frameworks-driven and diverse opportunities
- **Rolling Green Elementary**
 - Art and music once per week for 50 minutes
 - Breadth of activities in art and music
 - Emphasis on school-wide projects

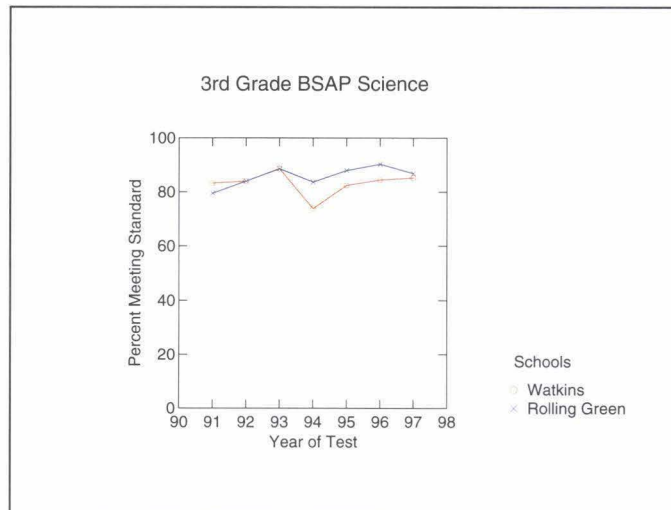
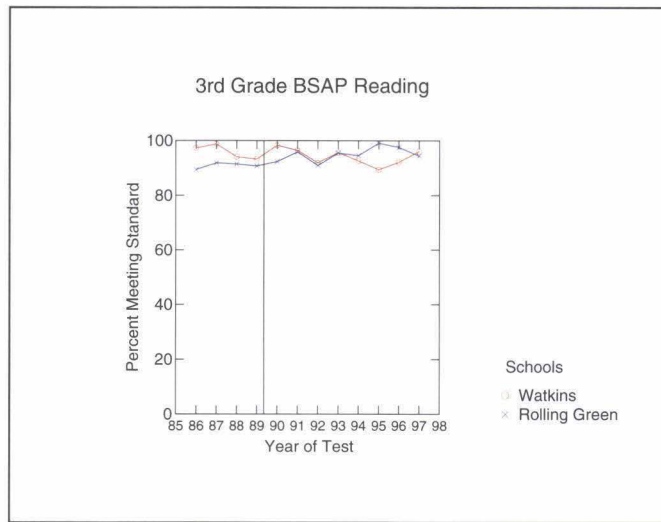
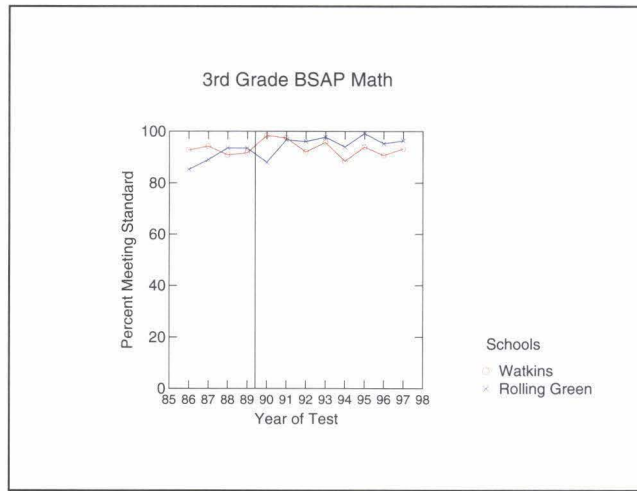
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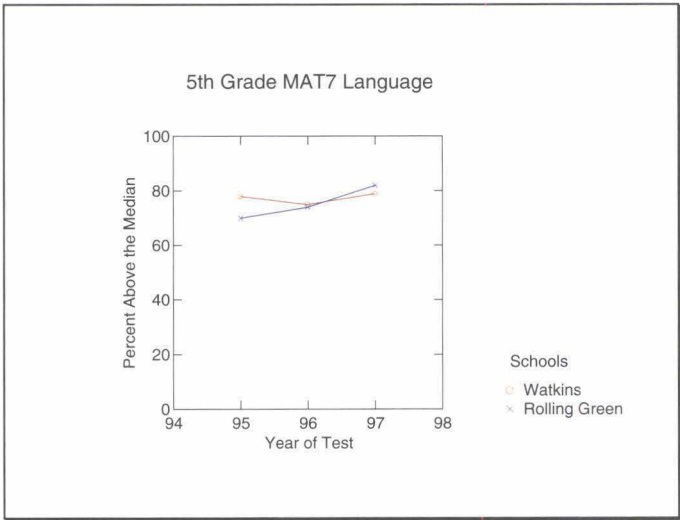
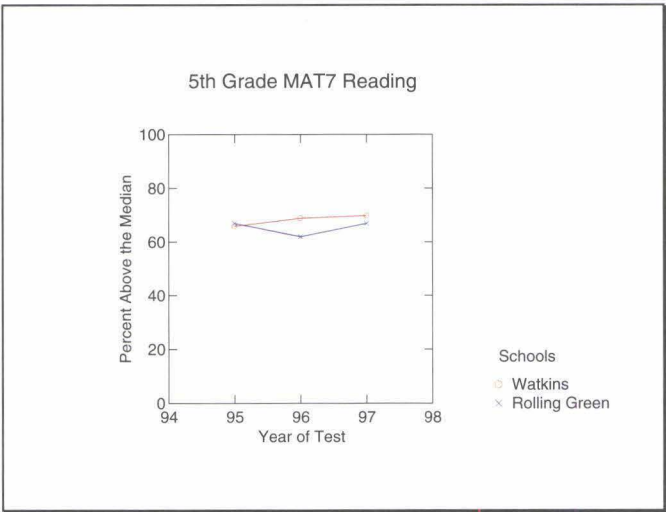
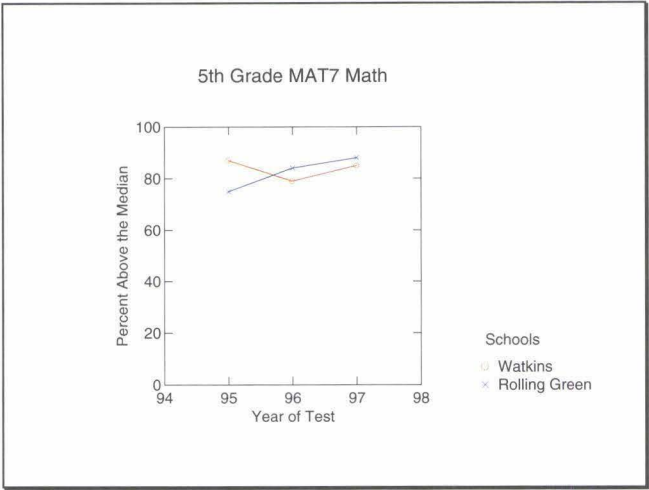
- **J. W. Watkins Elementary**
 - Old facilities but good resources
 - Long-term supportive principal
 - Focused on curriculum-based arts instruction
- **Rolling Green Elementary**
 - Arts fit into dynamic school program
 - Respected and supportive principal
 - Curriculum-based arts instruction

School Demographics

- **J. W. Watkins Elementary**
 - 26% free/reduced lunch
 - 48% gifted
 - 16:1 pupil-teacher ratio
- **Rolling Green Elementary**
 - 21% free/reduced lunch
 - 46% gifted
 - 15:1 pupil-teacher ratio







Pair #2

ABC Site: Marshland Elementary

Match Site: George Avenue Elementary

General Characteristics

- Outer suburban/rural schools
- Lower-middle class neighborhoods
- Good facilities
- Established arts teachers

Arts Programs

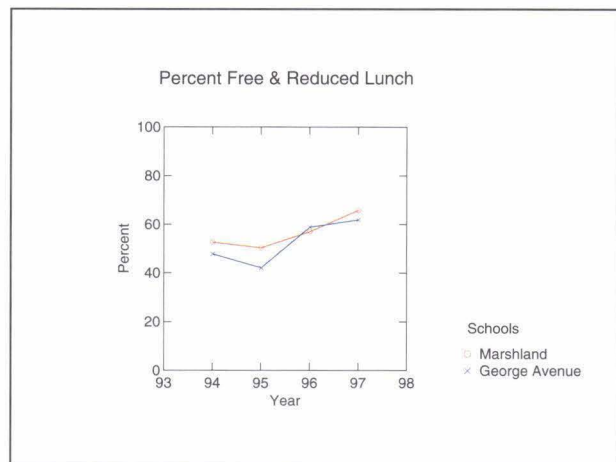
- **Marshland Elementary**
 - Art, music, dance, and drama 35 minutes-per-week
 - Frameworks-based instruction emphasized
 - School-wide productions and performance
- **George Avenue Elementary**
 - Art and music once per week for 50 minutes
 - Frameworks-based instruction
 - Little arts integration and few arts opportunities

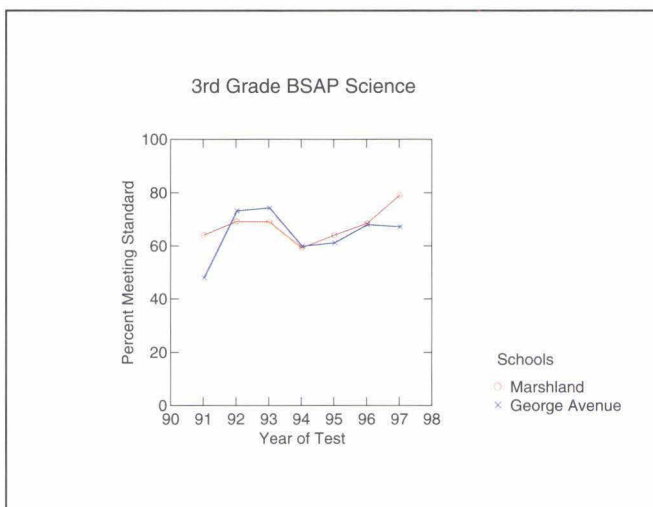
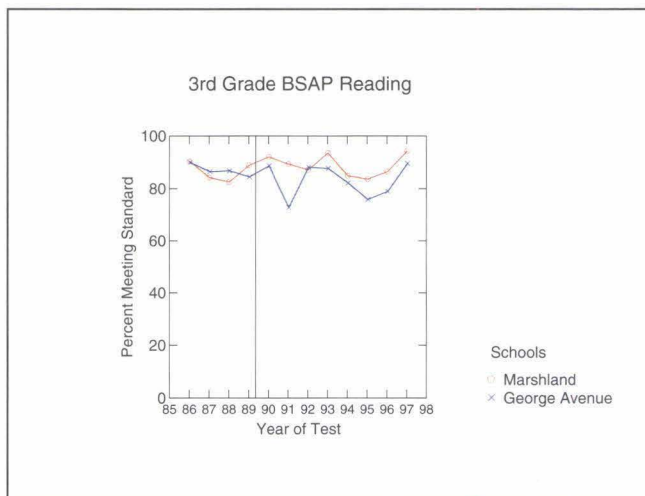
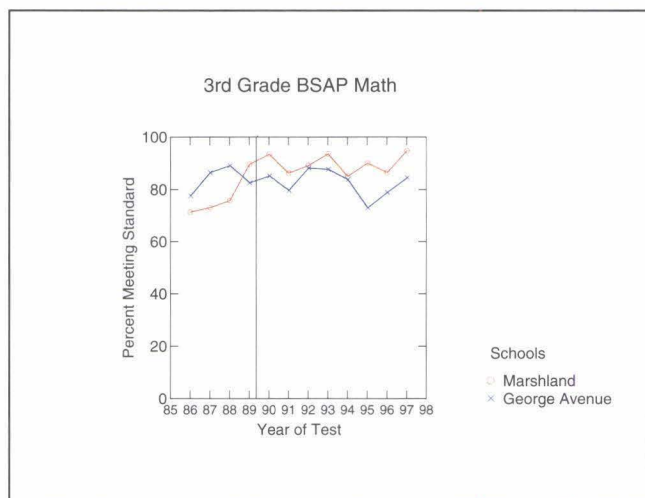
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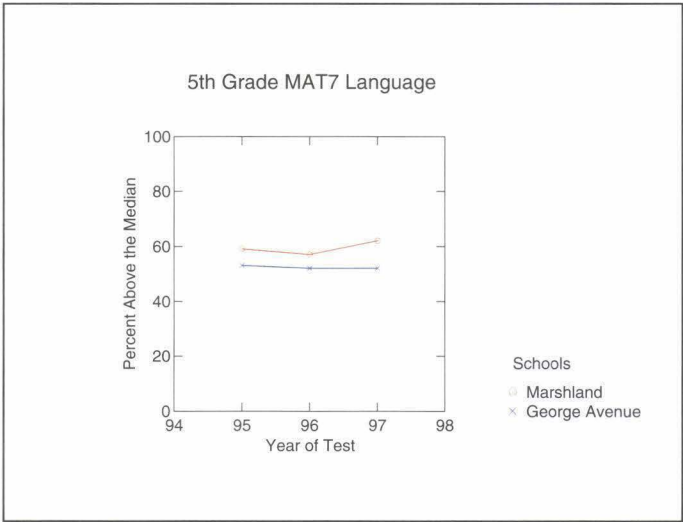
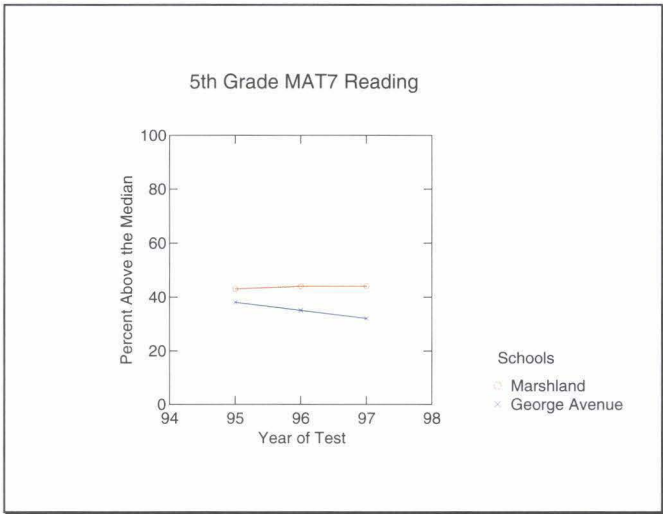
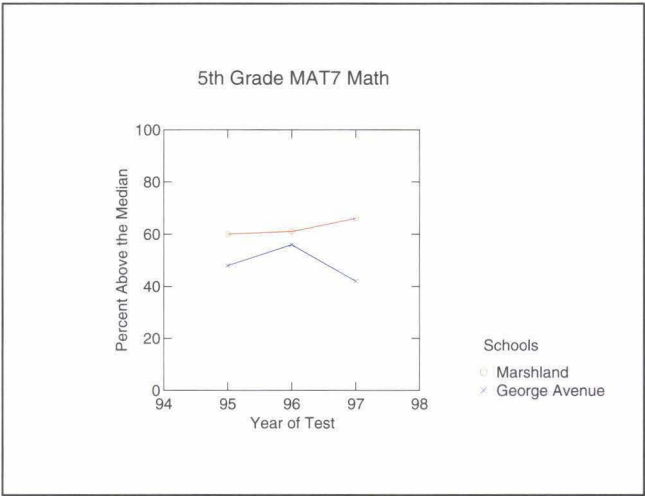
- **Marshland Elementary**
 - Arts infusion for past ten years
 - Business and arts council funding
 - Neighborhood economy is drifting lower
- **George Avenue Elementary**
 - Established, long-term arts teachers
 - Well-equipped facilities
 - Arts instruction frameworks-based, but isolated

School Demographics

- **Marshland Elementary**
 - 66% free/reduced lunch
 - 17% gifted
 - 19:1 pupil-teacher ratio
- **George Avenue Elementary**
 - 62% free/reduced lunch
 - 17% gifted
 - 17:1 pupil-teacher ratio







Pair #3

ABC Site: Charles Eason Elementary

Match Site: Brooksprings Elementary

General Characteristics

- Suburban schools
- Middle-class school population
- Old buildings
- New principals
- Strong parental support

Arts Programs

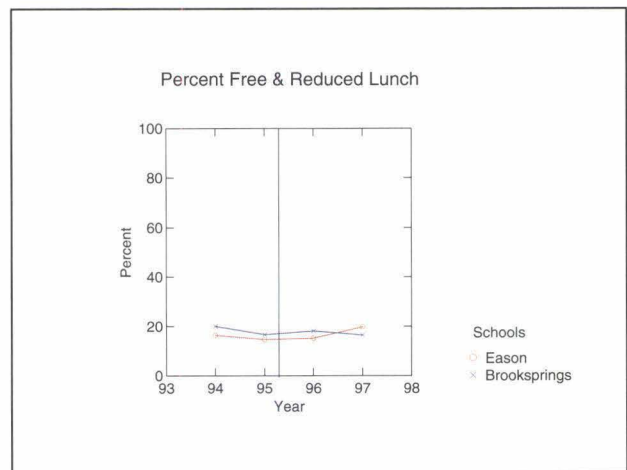
- Charles Eason Elementary
 - Art and music for 80 minutes-per-week
 - Drama and dance for at least 40 minutes-per-week
 - Many in- and after-school arts opportunities
- Brooksprings Elementary
 - Art and music once per week for 45 minutes
 - Music "room" is on stage in cafeteria
 - A few limited after-school activities

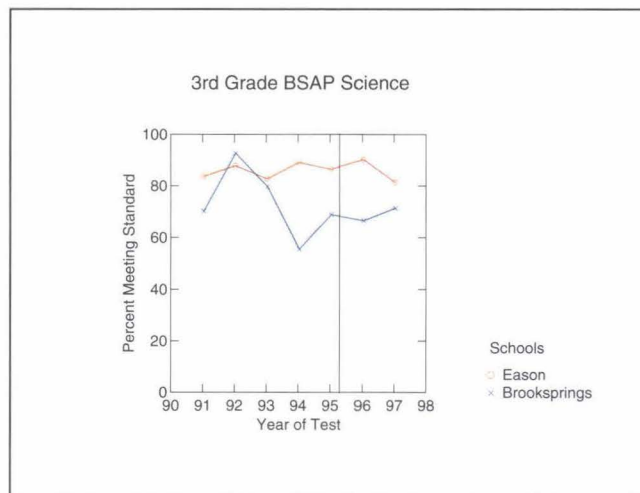
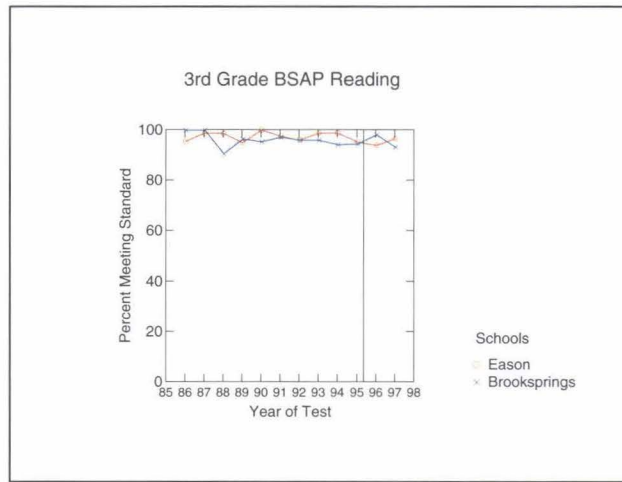
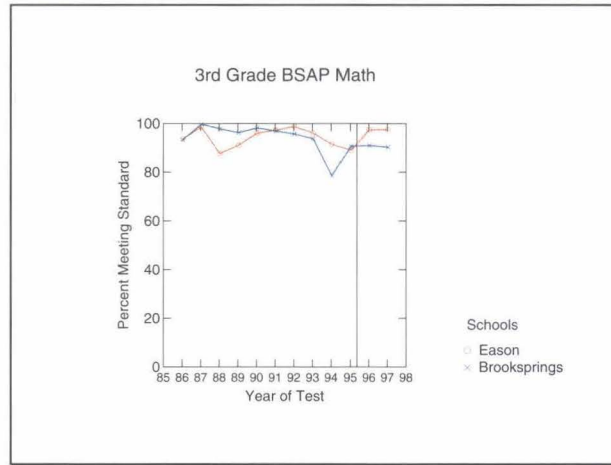
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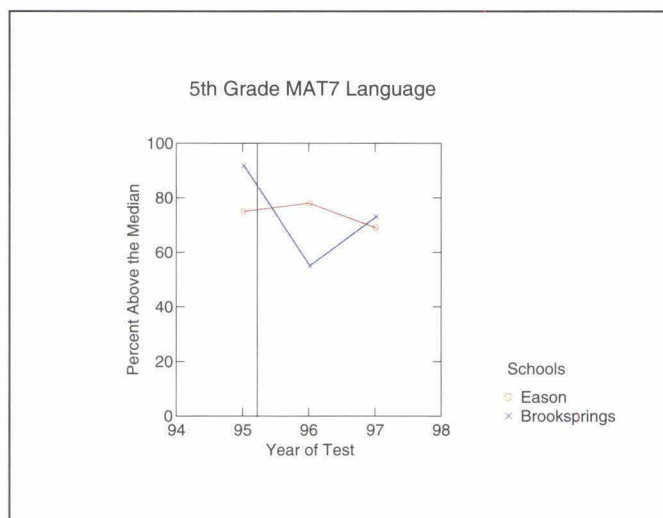
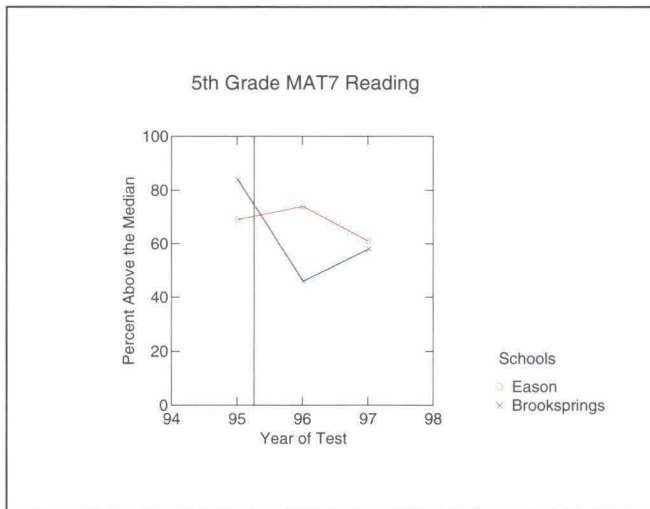
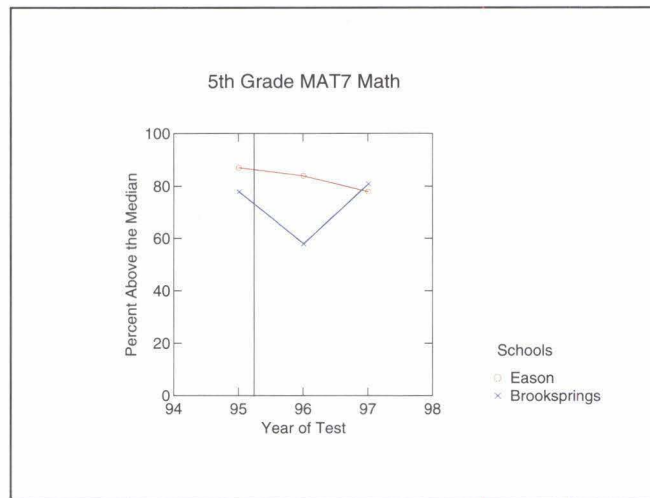
- Charles Eason Elementary
 - Arts magnet school
 - School population differs from neighborhood
 - Strong focus on arts
- Brooksprings Elementary
 - Transient arts teachers
 - Past local administration supportive of arts
 - Teacher and parent support saves arts

School Demographics

- Charles Eason Elementary
 - 20% free/reduced lunch
 - 12% gifted
 - 15:1 pupil-teacher ratio
- Brooksprings Elementary
 - 16% free/reduced lunch
 - 12% gifted
 - 16:1 pupil-teacher ratio







Pair #4

ABC Site: Florence Nightingale Elementary

Match Site: Prairie View Elementary

General Characteristics

- Urban schools
- Lower-middle class neighborhood
- Static neighborhoods until recently
- Old school buildings
- A study in contrasts

Arts Programs

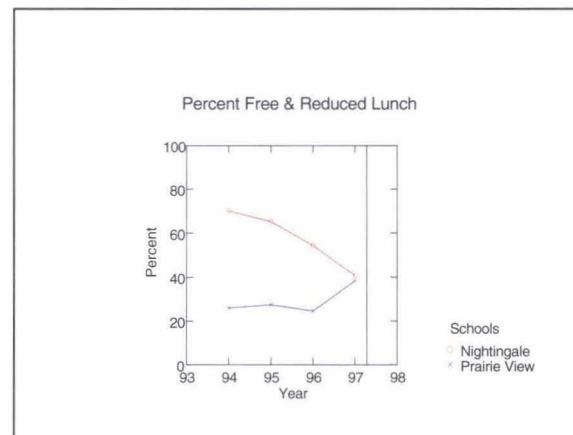
- Florence Nightingale Elementary
 - Art, music, drama, dance 45 minutes-per-week
 - Strings twice per week
 - Many extra-curricular opportunities
- Prairie View Elementary
 - Art and music once per week for 45 minutes
 - Music performances emphasized
 - Music classes meet in gymnasium

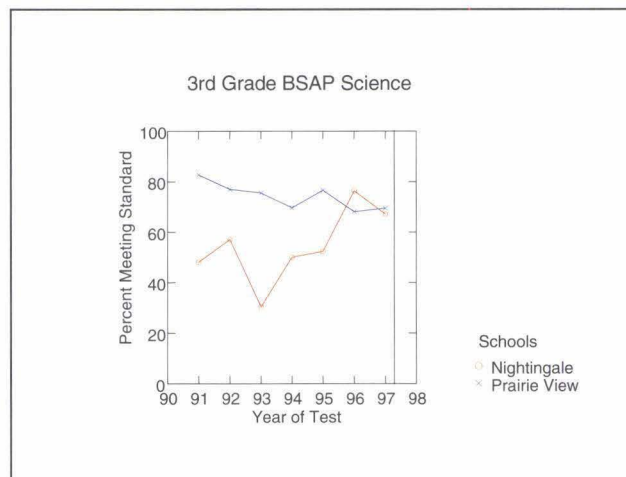
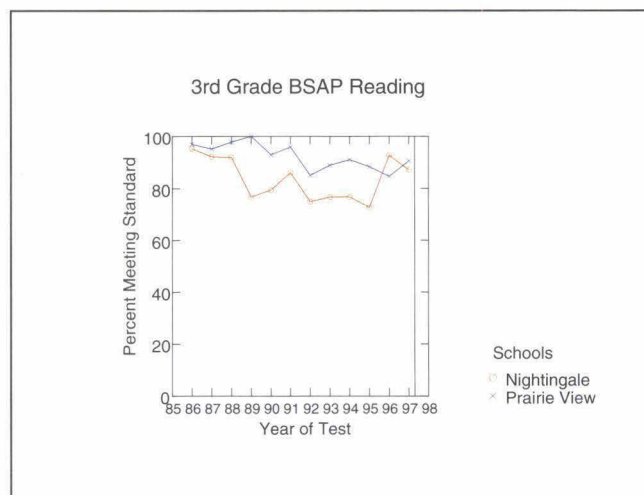
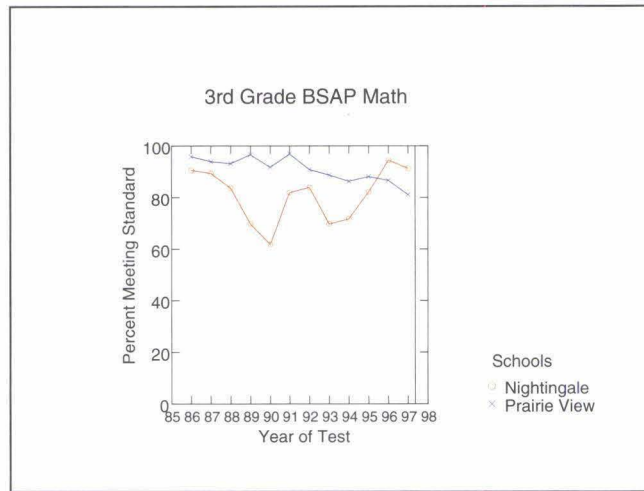
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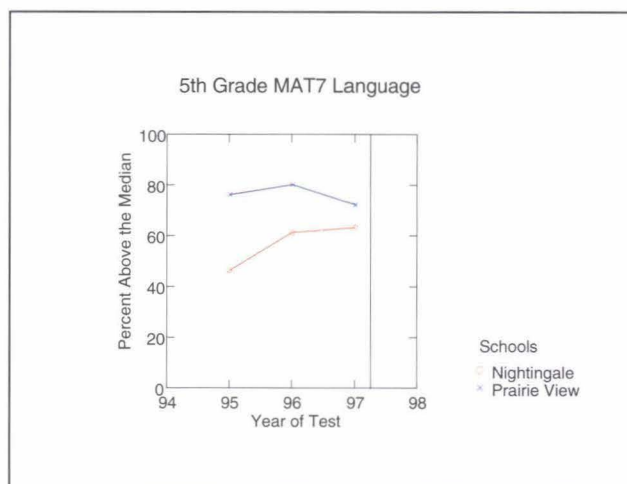
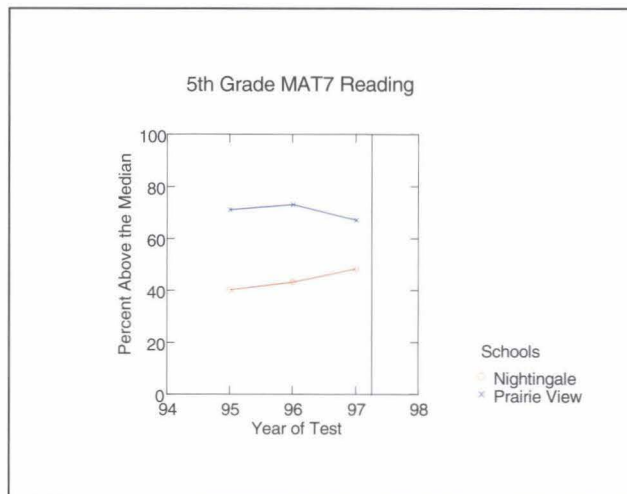
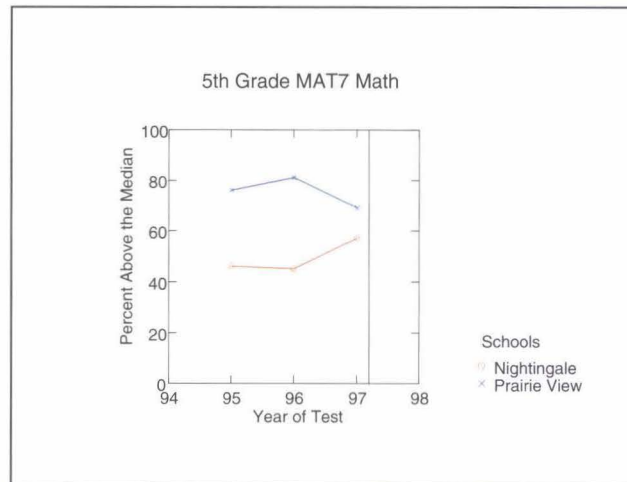
- Florence Nightingale Elementary
 - Partial arts magnet school for three years
 - Recently became ABC site
 - Dynamic demographic shift
- Prairie View Elementary
 - Old neighborhood school with parental support
 - Past Blue-Ribbon School of Excellence
 - Stable administration and faculty

School Demographics

- Florence Nightingale Elementary
 - 41% free/reduced lunch
 - 23% gifted
 - 18:1 pupil-teacher ratio
- Prairie View Elementary
 - 38% free/reduced lunch
 - 24% gifted
 - 18:1 pupil-teacher ratio



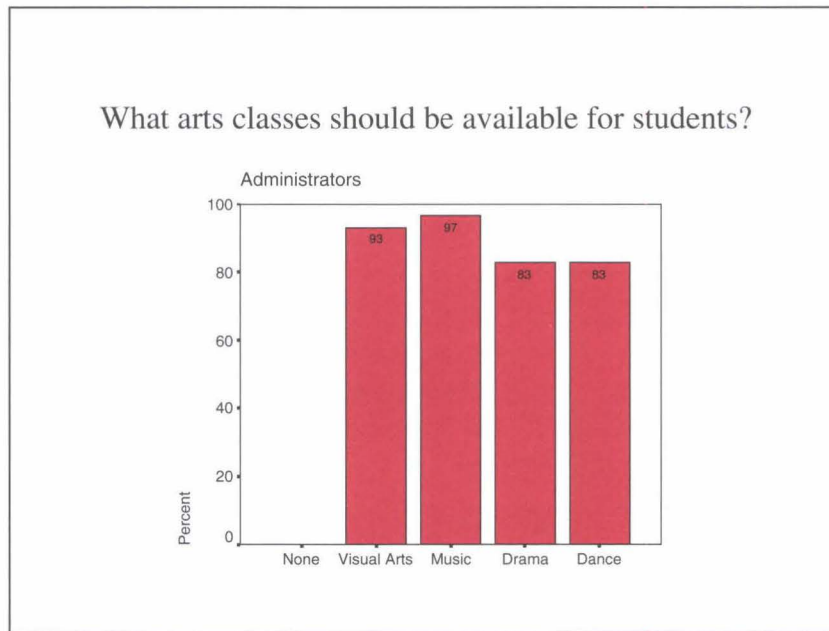




In some magnet schools the opportunities in the arts draw high-ability students to the schools so that average school performance is higher now than before the school became an arts magnet. **Principals at the arts-immersed schools did not share the concern about a potential negative impact of arts programs on test scores. In fact, some of these administrators suggested just the opposite, while the others believed that the benefits of strong arts classes outweighed the risks associated with increasing the time allocation for these classes.**

Arts Opportunities

ABC school sites provide a measurably greater breadth of opportunities in the arts than their match counterparts. There are more arts teachers in ABC school sites than in match sites, with the largest discrepancy in dance and drama. In all the schools studied, there are about four times as many visual arts and music teachers as there are dance and drama teachers. This is no surprise given the traditional model for arts education, and the more recent inclusion of dance and drama as defined disciplines to be taught in elementary schools.



Perhaps because they are less familiar with dance and drama education, teachers and administrators in schools without classes in these areas rate their importance below that of music and visual art, especially at the elementary level. This is inconsistent with the finding that **framework-based drama and dance classes at the elementary level are just as powerful as music and visual art for teaching the four general components of the *Framework*, for capturing the interest and imagination of the students, and for increasing skills in artistic endeavors.** In fact, the drama and dance classes observed at the elementary level were more standards-based than were the classes at the middle and high school levels.

Along with drama and dance, special classes like strings, orchestra, and keyboards are more common in ABC school sites than in match schools. This is especially true in the

arts-immersed schools, some of which offer classes in ballet or Suzuki strings, or that assemble a community band for both children and adults.

Arts Resources

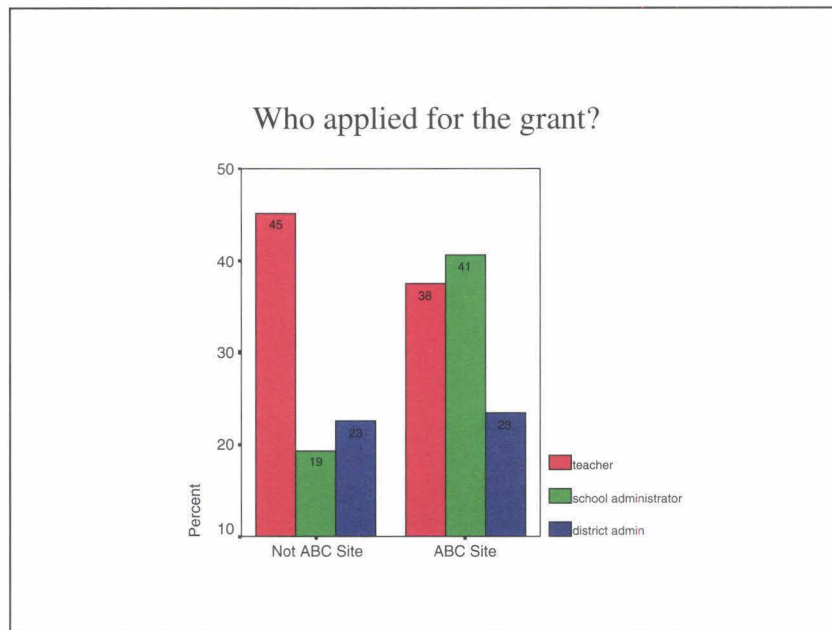
Arts resources vary widely from school to school, though ABC school sites in lower socioeconomic communities tended to have more arts resources than the match schools.

Schools with strong arts programs typically have more resources than other schools. Those programs that boast extra resources are invariably funded above and beyond the school arts budget, either by grants or community support. Most teachers are either satisfied with their resources or are realistic about the budget constraints that lead to low resources. The teachers that feel most constrained by poor resources are also those that are most uncertain about opportunities for obtaining increased funding. These teachers tend to express negative attitudes toward the administration and other teachers.

Teachers' reports indicate that the percentage of arts classes that have their own space has risen substantially in the past 10 years, though some teachers must still rely on stage space for music classes and "art on a cart" for visual arts classes. Drama classes sometimes do without performance or practice stages. Dance classes typically occupy small, cramped spaces without mirrors or bars. Thus, while space accommodations for the arts may have improved substantially in the past 10 years, there are still pressing needs in some schools. **While differences in school resources are in part due to differing levels of grant activity in the school, the variations in class space are more closely linked to the variation in school and district support for the arts.**

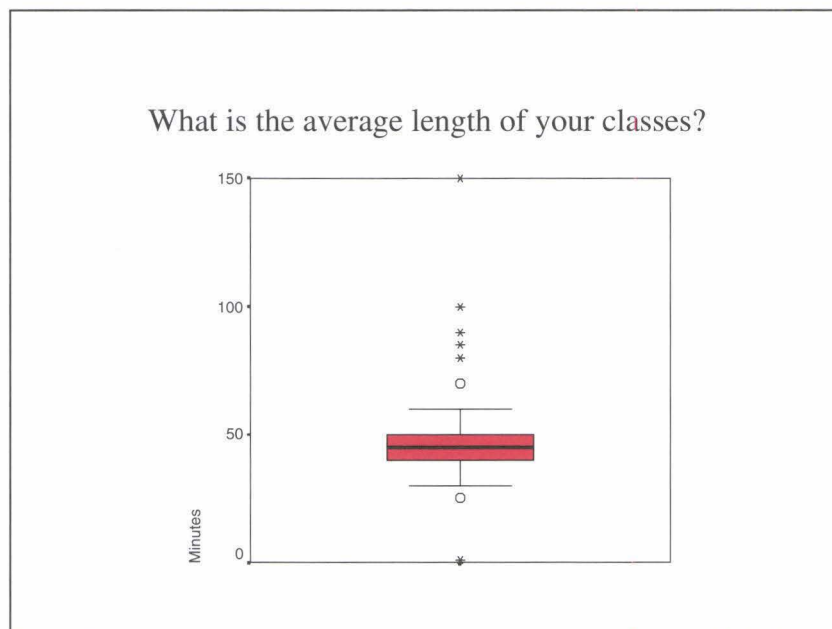
Substantially higher numbers of ABC school site arts teachers, 80% compared to 50% in match schools, say that their classes have benefited directly from a grant. All ABC school sites receive grants, so this implies that about 20% of the arts teachers at these sites do not report that these grants directly benefit their classes. This may indicate a lack of awareness about the grant, or about the source of funding for class resources and activities, especially since administrators at ABC school sites are just as likely to coordinate grant activities as the arts teachers.

One benefit of the high grant activity at ABC school sites is that most arts teachers in these schools recognize that it is their own initiative, and that of a supportive administration, that enables the school to enhance its arts programs. This sense of ownership for program improvements leads to increased morale. This is consistent with the general finding that **successful grant activity empowers arts faculty.**

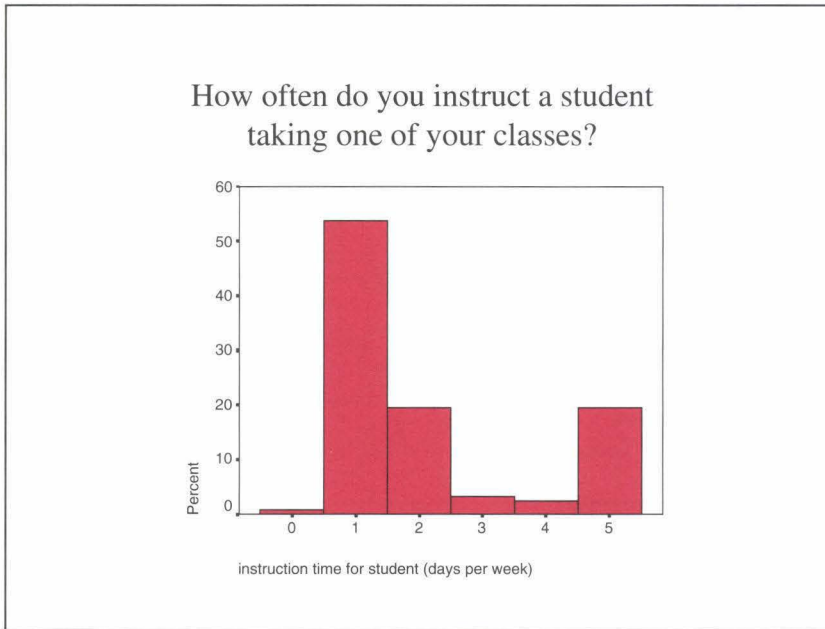


Teacher Characteristics

The experience of arts teachers is about the same at ABC school sites and match sites, with a median of 10 years. The length of classes is also about the same, with a median of 45 minutes.



The average number of days students receive instruction in the arts is greater in ABC school sites than in match sites, primarily because of the influence of the four arts-immersed schools.



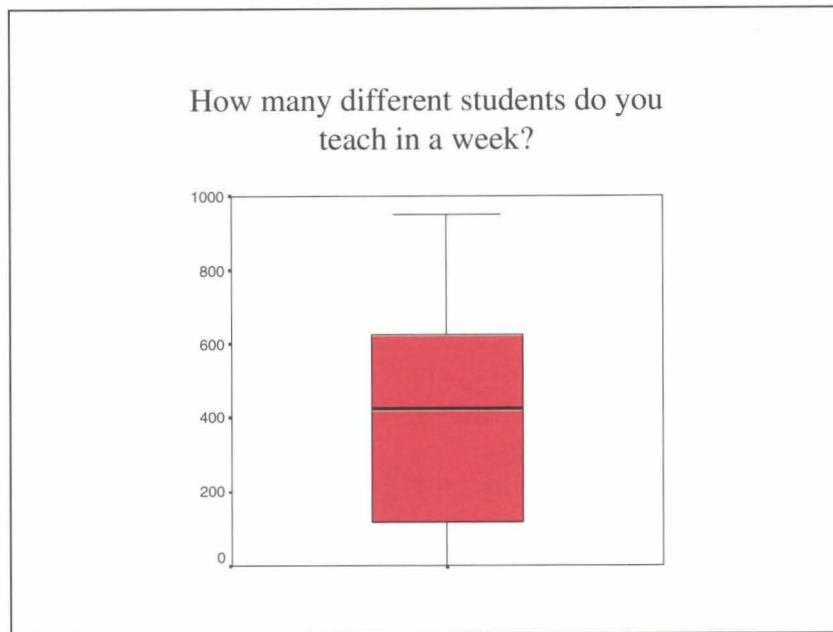
The average number of days that a particular teacher sees a particular student is about the same for both types of schools. These findings suggest that the increase in arts exposure offered by ABC school sites is typically an increase of breadth, rather than depth. There are exceptions to this; some ABC school sites provide one or more arts areas more often than once per week or for longer periods of time.

What arts classes do you teach?

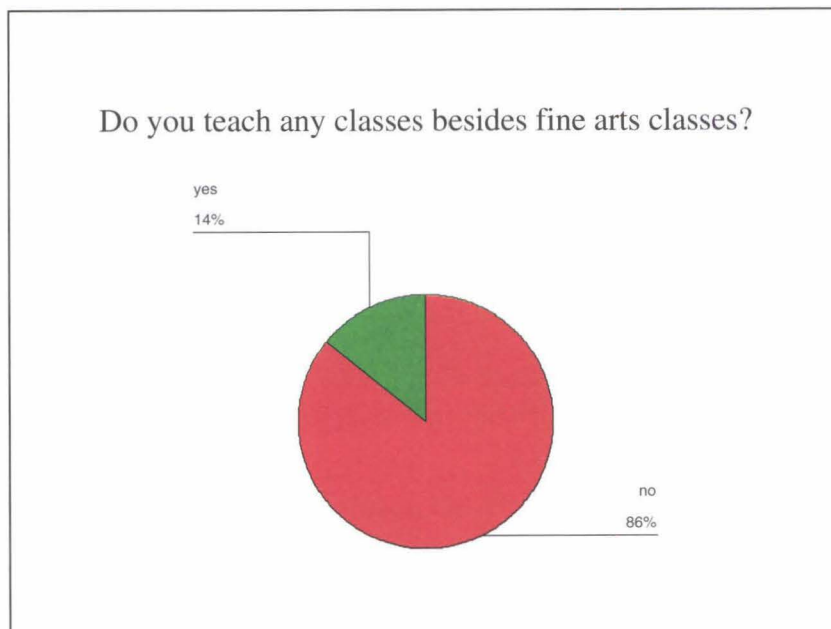
Arts Disciplines

Type of School	visual arts	music	dance	drama
Not ABC Site	21	19	5	6
ABC Site	23	23	8	8
Total	44	42	13	14

The number of students taught in a week is, for the typical arts teacher, between 200 and 600, with a median of 400.



The median number of classes taught per day is six. Half of all arts teachers surveyed report that they provide instruction in the arts after school. Only about 15% of these teachers teach classes besides fine arts classes, indicating that most are arts specialists. Of these, 90% are certified in the arts area in which they teach.



Model Sites

The original concept of the ABC school as a model site still is applicable with arts-immersed schools. These schools receive frequent visitors, often from out of state or from other countries. No formal mechanisms appear to have been established for using these schools as true models, that is, a place where educators can come to learn about effective practices. In fact, the nearer a school is to the model school, the less likely it may be that educators at the more traditional school will visit the model school. Some principals of arts-immersed schools report that they are actually visited more by arts educators from outside the state than within, and are visited the least by educators within the same district.

The reports of teachers who have visited ABC school sites are mixed. Some state that they benefit a great deal from the visit, but others view the visit as unhelpful. The variables related to these perceptual differences appear to be the goal of the visit and whether or not the most informed individuals at the visited site were available to assist the visitors. Teachers in some schools that neighbor ABC school sites have referred to ideas that they obtained from the sites. Evidently some ABC school sites are informal and partial models, yet there are few structured opportunities provided for training arts teachers and administrators.

Holistic Ratings

To provide a holistic view of the arts programs in each school visited, the schools were rated on (1) arts resources, (2) breadth of opportunities in the arts, (3) inclusion of framework-based instruction in the arts, (4) quality of instruction in the arts, and (5) general influence of the arts on school environment and ecology. The rating was on a four-point scale, with 1 indicating an excellent arts program and 4 indicating a poor arts program. ABC school sites and paired match school ratings are shown in the table below. Inter-rater reliability of two raters who independently examined evaluative documentation was .88.

Four schools earned the highest rating.

Pair #	1	2	3	4	5	6	7	8
ABC School Site	2	1	2	1	1	2	3	2
Match School	3	3	3	3	1	2	4	3

These schools with the strongest arts programs have at least the following internal characteristics:

- support of school administration,
- adequate funding levels,
- additional funding through grants, and
- teachers who are involved in their profession and are familiar with state and national initiatives in the arts.

External characteristics that typically, but not always, support these variables are

- parental support,
- district support, and
- support of community arts organizations.

Of these, district support is the most unpredictable. In some cases district support further enhanced the program, but some strong programs exist in spite of the lack of district support. A supportive principal is apparently more important to the school arts program than a supportive district arts coordinator or superintendent.

Recommendations

- *Plan and implement an outreach program to create and support ABC sites that represent the geographic and socioeconomic diversity of the state.*
- *Design a multi-tiered school partnership that uses a high standard to define a model of excellence, but that fosters arts education growth at various stages of development.*
- *Create a support network for developing arts education programs, and employ the expertise of CLIA graduates and model school faculty in this network.*
- *Recruit ABC coordinators for elementary, middle, and high schools to plan outreach activities, facilitate development, and conduct site meetings that strengthen the network and address specific needs at each level.*
- *Collaborate with the SouthEast Center for Dance Education and professional organizations for drama and dance to develop a strategic plan for integrating these disciplines into the common school curriculum.*
- *Document the successes of model schools and use this specific information, rather than general causal claims, to persuade school and district administrators to join the ABC network.*

ABC District Sites

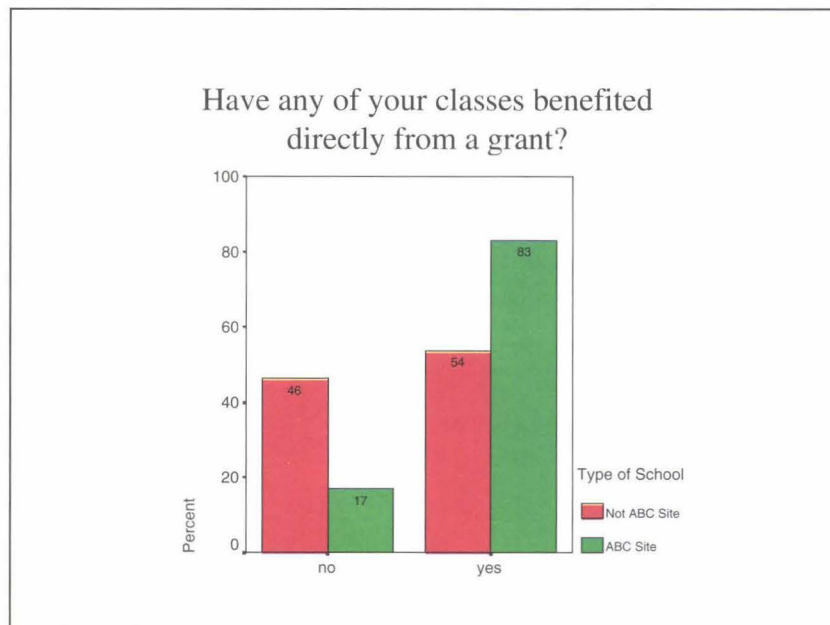
There are 11 ABC district sites that, like school sites, are designated ABC district sites as part of the implementation stage of an Arts Education Initiative Grant. These sites represent a wider geographic diversity than ABC school sites and slightly greater socioeconomic diversity, as well.

Three ABC district sites, chosen to represent this geographical and socioeconomic diversity, participated in the evaluation. Three match districts were chosen based on the percentage of students in the district who receive free and reduced lunch, the percentage of gifted students, and the per pupil expenditure rate of the district. The district arts coordinator at each visited site agreed to an hour-long interview. A 90-minute focus group discussion was conducted at each site with between 10 and 15 arts teachers chosen via stratified random sampling. The stratification was used to ensure representation from the four arts areas, as well as from elementary, middle, and high schools. At the conclusion of focus group meetings, the teachers were asked to complete a survey.

General Characteristics

ABC district sites have a very different relationship with the ABC Project than do school sites. Teachers in ABC district sites typically are not familiar with the ABC Project. This implies that the Project has less of a direct impact on arts classes, but also indicates the lack of emphasis that the district arts coordinators give the Project in meetings with arts teachers. Whereas ABC school sites sometimes send teams to ABC site meetings, the district arts coordinator almost invariably is the sole representative of district sites at these meetings.

Like ABC school sites, the arts programs at ABC district sites are more apt to be funded not only by the AEI grant, but also by Target 2000 grants, business grants, and community arts organizations. **The greatest impact of these grants is increased breadth of programming and development of district curricula.**



ABC district sites are more apt to offer programs in dance or drama, or special classes like instruction in string instruments. They are more likely to include more children in arts programs through classes such as kindergarten arts classes taught by arts specialists, or after-school arts instruction. Arts teachers in these districts meet more often to work on curricula, and as a consequence they place more emphasis on framework-based arts education.

Coordination of the arts is more prevalent in ABC district sites than in match districts. A comparison of ABC districts to match districts resulted in the following findings, but note that these specific findings are strongly influenced by the general finding that district arts coordination is more active at ABC district sites.

Children in ABC districts are provided more opportunities in the arts, both within the school curriculum and in terms of special activities. ABC district sites fund the arts at a higher level than match districts, in large part because of increased awareness of funding opportunities. Funding reaches beyond baseline appropriations and state grants, often tapping into community resources of parents, businesses, and local arts organizations. These arts organizations also collaborate with the district to sponsor events and influence curricula.

Teachers at district meetings were more apt to talk of the importance of community resources and participation than were teachers in school visits, perhaps indicating that most effective alliances with the community take place at the district level.

District Arts Coordinators

Strong district arts coordination is critical to promoting arts education. Most districts do appoint someone to coordinate the arts, but this is often not an arts educator, and in most instances arts coordination is a small part of the individual's job description. Of the three match districts included in the evaluation, one did not have an arts coordinator and the other two did not have arts educators in this position. These two individuals reported spending five percent or less of their time in coordinating arts education.

In contrast to districts with strong arts coordination, districts without this coordination are subject to

- **low resources,**
- **outdated curriculum guides, or no guide at all,**
- **little or no opportunities to use community resources, and**
- **ineffective or absent networking among arts teachers.**

In fact, in some districts the evaluation brought arts teachers in the district together for the first time and gave these teachers an opportunity to meet one another. **Teachers in districts with no coordinator most often referred to coordination as their number one need.** The need was also felt when the arts coordinator assumed many job descriptions so that arts coordination suffered.

All arts educators and arts administrators state that district arts coordinators are important. There are many reasons for this. District arts coordinators can

- **facilitate networking among arts teachers and leverage district perception of the arts,**
- **coordinate development of curriculum guides and assessments,**
- **collaborate with community arts organizations and business to enhance arts programs,**
- **keep abreast of state initiatives and communicate these, and they can be an information resource,**
- **arrange for district-wide attendance of performances or exhibits, and**
- **provide advocacy and intervene on behalf of the arts teachers in the district.**

Interviews, focus group meetings, surveys, and observations reveal that in ABC district sites where there is active arts coordination, the coordinators indeed perform most or all of these functions. In districts with limited or no arts coordination, most of these functions are not performed.

District coordinators themselves sometimes feel powerless to effect change. The ABC Project provides some assistance and personnel to support district-level in-service education, curriculum guide development, and other professional activities. There is a perceived need for more support. The current size of the ABC Project staff is far too small to meet the current demand, yet the demand should increase significantly if strategies are implemented to increase arts coordination in districts that currently offer little or no coordination.

The current emphasis that the Department of Education and the Arts Commission places on collaboration has had some success in uniting some districts with limited coordination and others with stronger coordination. One or more of these districts must initiate the collaboration. The ABC Project might serve as an agent for promoting further collaborations.

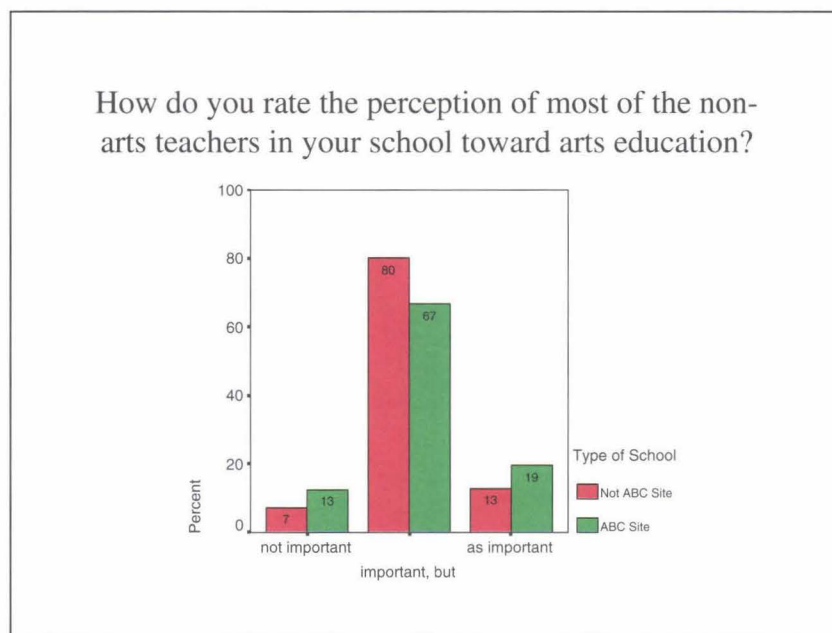
Recommendations

- *Create an active district arts coordinator network to facilitate recruitment and development of ABC partner schools and implementation of statewide initiatives.*
- *Develop plans for achieving the goal of at least one arts coordinator in every district in the state.*
- *Provide resources and personnel to support district-level in-service education, curriculum guide development, and other professional activities.*

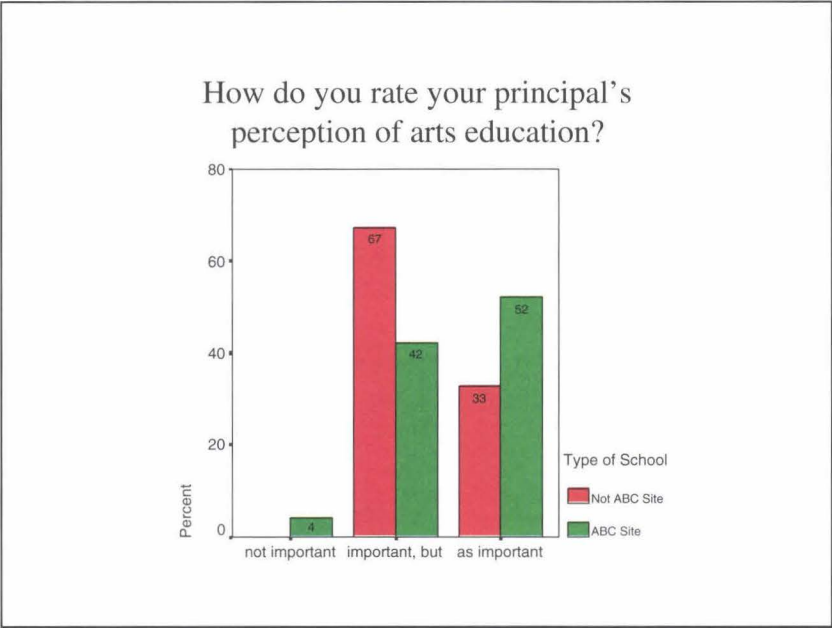
Arts Educators

The evaluation data collected about arts educators include information that does not directly address ABC Project strengths and weaknesses, but that could inform Project goals and strategies. Some of these data are presented in this section.

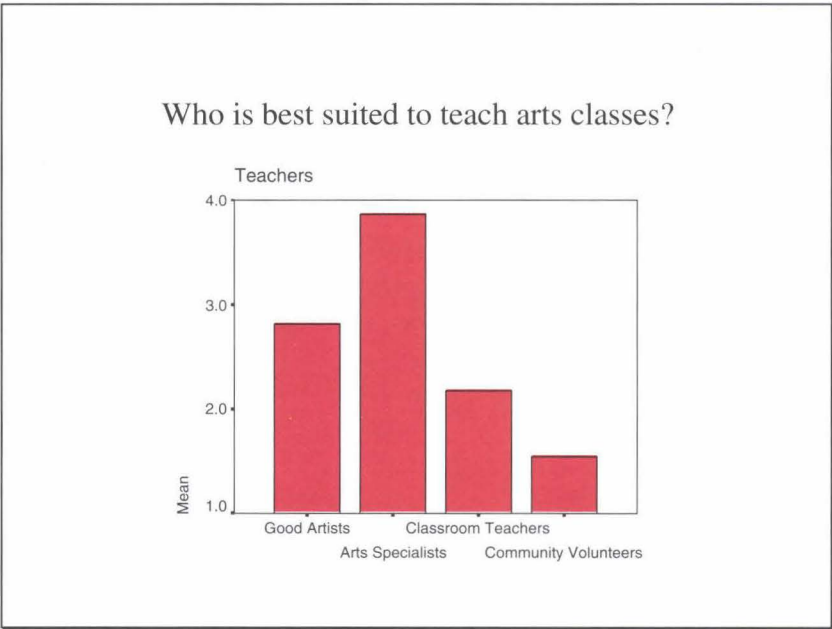
Most arts teachers believe that arts education is not as important to their colleagues as education in other content areas. These arts teachers commonly believe that classroom teachers view arts education as important primarily because it provides planning time for other types of instruction. In fact, over 80% of arts teachers surveyed believe that other teachers are convinced that arts education is not important or not as important as other subjects. About 50% of arts educators say the same about their principal's and district superintendent's perception of arts education.



Arts teachers in ABC school sites have a more optimistic view of their principals. Most of the arts teachers in these schools **believe their principals consider the arts as being as important as other subject areas**, though these teachers were as skeptical as other arts teachers about the perceptions of their fellow teachers and their district superintendent. This reflects the finding that school administrators are considered key to making the arts basic in the curriculum, and those administrators who support an ABC Project affiliation are perceived as being supportive of the arts.



Surveys and interviews do not support the general pessimism of arts educators about their colleagues, as described in the next section. In fact, there are few content areas where a specialist is hired at the elementary school level, yet this is common in the arts. Interestingly, the arts teachers in the four arts-immersed schools gave a more positive, and therefore more accurate, portrayal of the opinions of other teachers and administrators.



Other themes discussed by arts educators pertain to resources, time spent in arts class, and curriculum. Arts teachers in ABC school sites tend to be positive about resources, but in match sites perception of resources is mixed. The majority of arts teachers wish that they had more time each week with each student, though these teachers accepted the current model as a reality. **Arts teachers in arts-immersed schools were less inclined to characterize test scores as being the most important factor in school policy, but in other schools, both ABC school sites and match schools, teachers perceived that test scores inspired policy.**

Arts teachers who have participated in developing assessments in the arts report they have a better understanding of the role of assessment in curriculum and instruction. Some of these teachers report changes in the way they teach based on a better understanding of assessment. Most arts educators, however, have not considered formal assessment. Of these, some believe that their “grades” in the arts should be based upon arts achievement. Others, however, retain a belief that the arts should be a means of success for all children so that the grade should reflect effort and behavior, not actual achievement. **Few arts educators are currently prepared or willing to participate in formal assessment.**

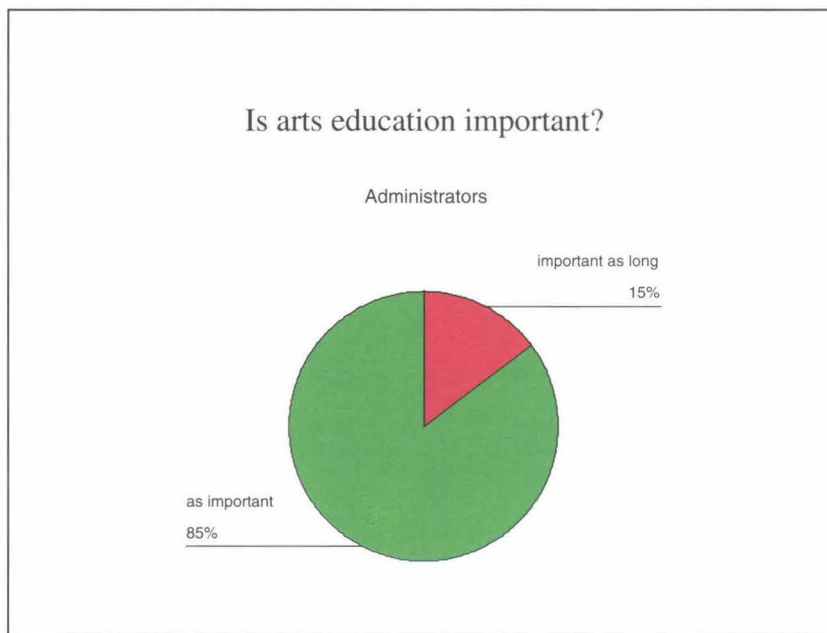
Arts educators frequently propagate the idea that arts education is a way to increase learning in other subject areas. Some of these educators use general claims or specific details to describe the direct effects of the arts on learning other subject matter. None of these educators could reference primary scientific sources when discussing these claims. In fact, such claims are not yet supported by substantial scientific evidence. These teachers appear to be paraphrasing information provided by their professional organizations, as well as by federal and state arts agencies.

Other Teachers and School Administrators

All teachers and administrators in 18 schools, nine of which are ABC advancement sites, completed surveys. The results from these surveys that have not been incorporated into the previous sections, but that might inform arts education policy, are reported in this section.

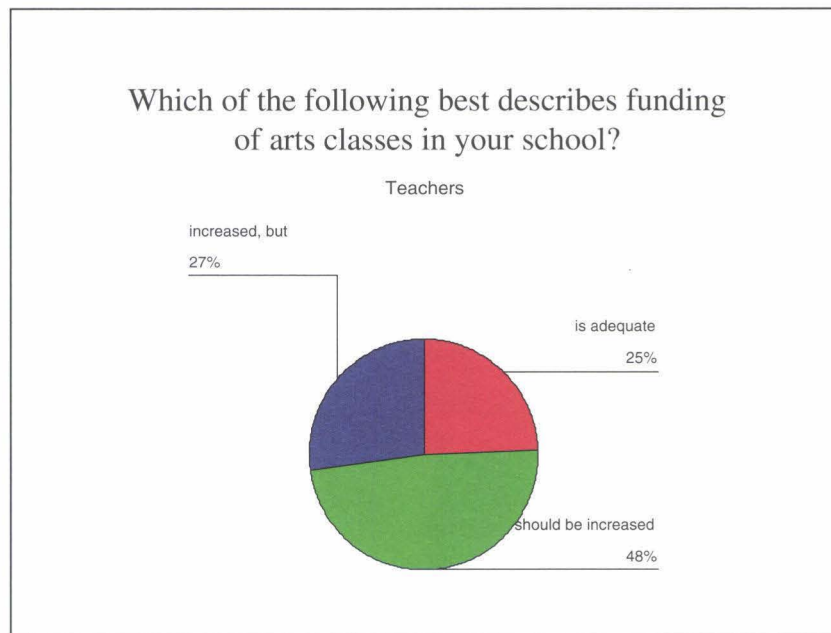
The perception of non-arts teachers and school administrators is quite different than the arts teachers assume that it is. It is doubtful that these positive perceptions are simply a halo effect, since survey questions were worded so as to force tough choices.

Over 75% of the teachers and 85% of the administrators surveyed state that arts education is as important as other subjects are.

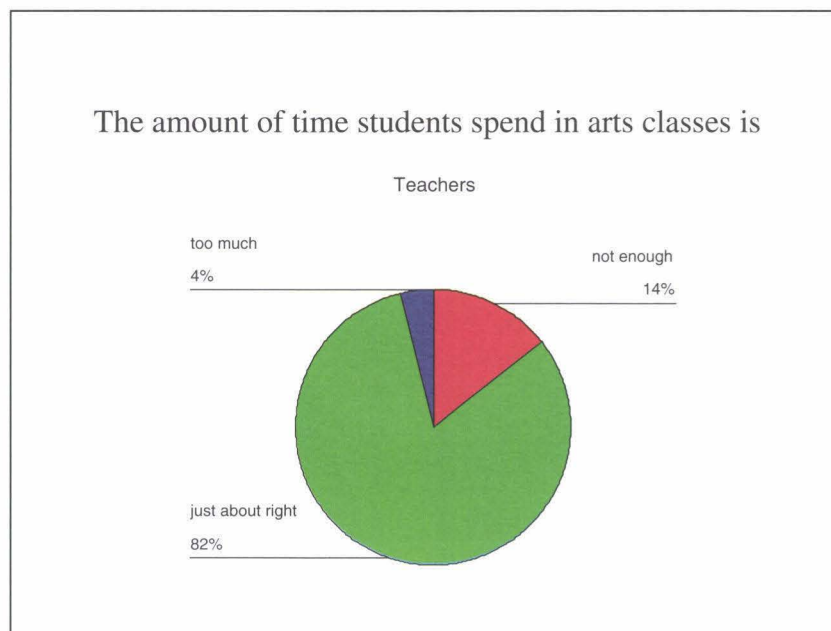


The remaining teachers and administrators referred to arts education as important, as long as it does not interfere with other subjects.

These reported opinions are validated by the response from 50% of the teachers and 40% of the administrators that funding for the arts should be unconditionally increased. An additional 25% of both teachers and administrators believe that funding should be increased, but only if funding is increased for other content areas as well. Thus, **the most common attitude among both administrators and teachers is that funding in the arts areas should be increased independent of other funding increases.**



Three-quarters of school administrators and 80% of classroom teachers believe that the amount of time children spend in arts classes is just about right, while most of the rest believe that not enough time is spent in arts classes. A few teachers, less than 5% of the sample, believe that too much time is spent in arts classes.



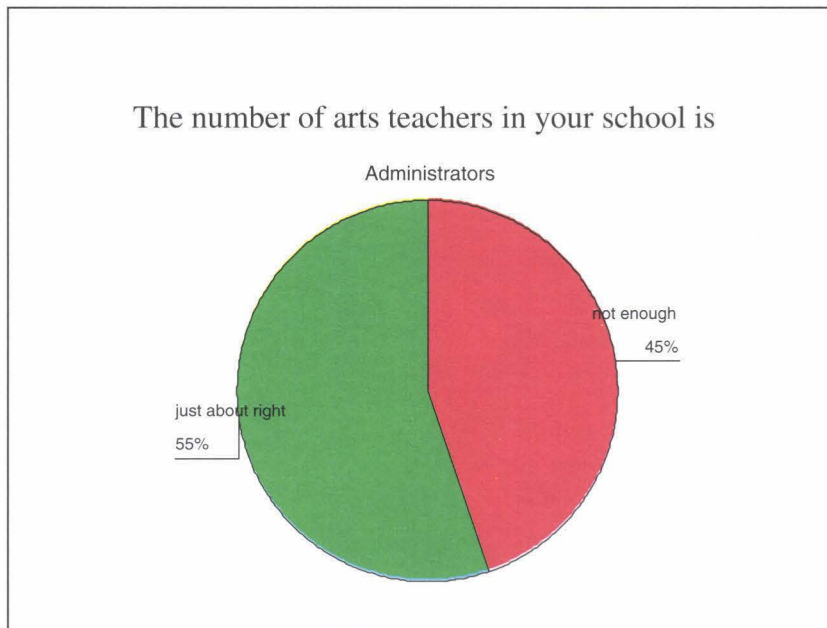
These data can be used to support several findings.

1. Most principals and teachers view the current time allocations to be about right, regardless of what that allocation is.
2. A significant number of administrators and teachers would support an increase in the amount of time allocated for arts education.

Finally, it is important to note that in those schools where students spend the most time in arts classes some teachers, albeit a small number, view this as too much time. Many more teachers in these same schools view the amount of time spent in arts education as about right.

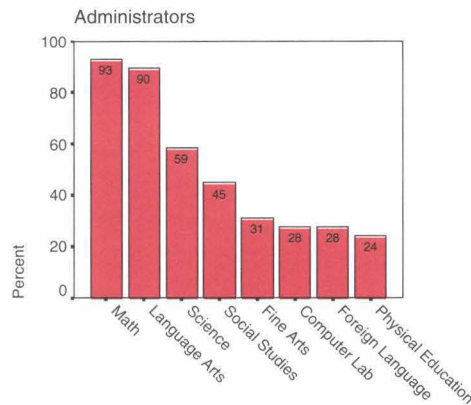
Although 70% of the classroom teachers surveyed thought that the number of arts teachers in their school was just about right, only 55% of the administrators agree with this perception.

The remaining administrators, 45% of them, think there are not enough arts teachers. Interviews with administrators reveal this is partially due to the transience of many arts educators. **School principals would rather have full-time faculty members who do not have to split their allegiances among schools.**



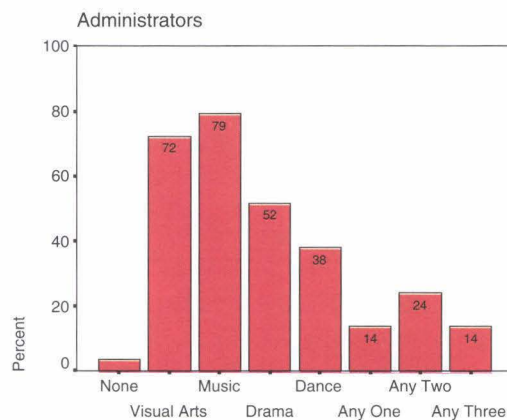
Almost all administrators and classroom teachers in the sample believe that every student must take classes in the fine arts, though only about a third of these believe that students must have a class in the arts every day. This latter percentage is relatively large considering that traditionally, students at the elementary level receive arts instruction only twice per week.

Every student must have every day



Most classroom teachers and administrators believe that music and visual arts should be required for students. About 50% believe that drama should be required, and almost 40% believe that dance should be required. This perception reflects accepted practice.

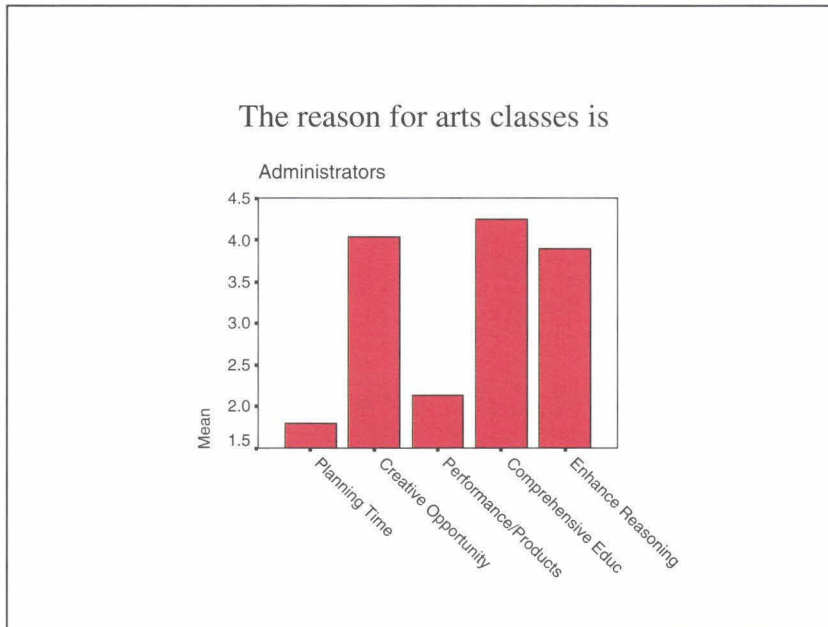
What arts classes should be required for students?



Nonetheless, more teachers and administrators endorse the requirement of dance and drama than the number of teachers currently in schools where this requirement is a reality. Almost all teachers and administrators believe that music and visual art should be available for students, and over 80% believe the same of drama and dance.

Almost every classroom teacher and school administrator in the sample indicated that the arts should be taught in school because

- they provide creative opportunities,
- they enhance the type of reasoning needed in other subject areas, and
- every child should have a comprehensive and sequential education in the arts.

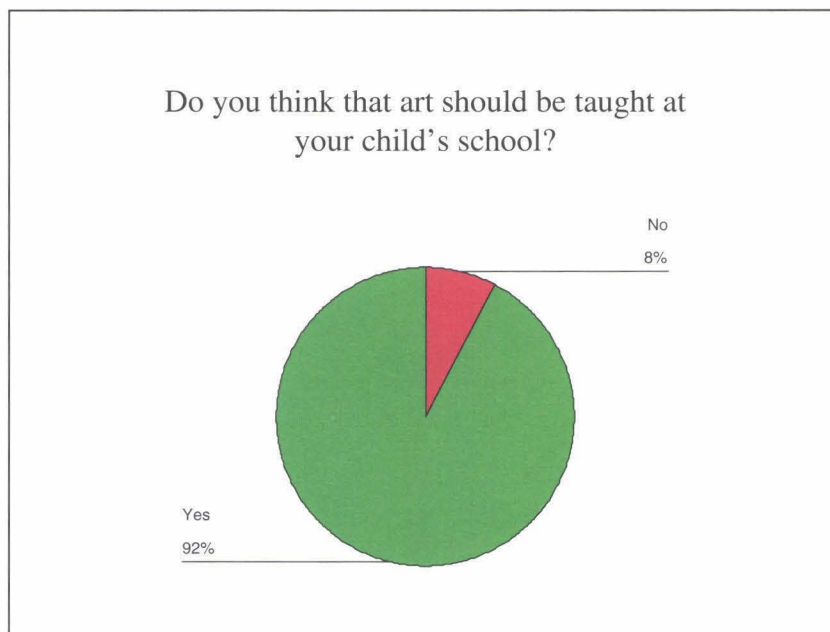


These educators believe that **developing performances and products, and providing planning time for classroom teachers, are not appropriate reasons** for teaching the arts. This finding contradicts the report of many arts educators that school administrators think that the arts are for the purpose of producing a Christmas program or decorating the halls before a PTA meeting.

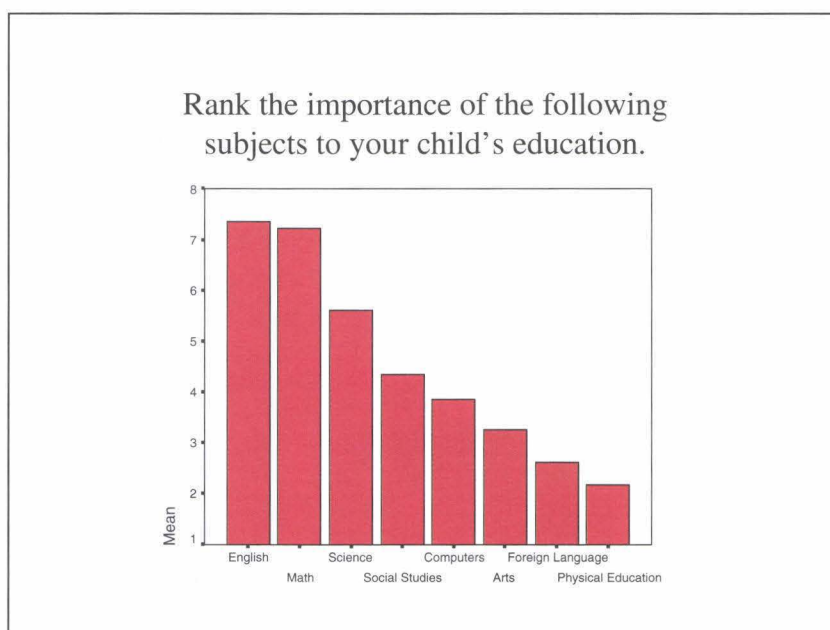
Teachers and administrators do not discriminate between providing creative opportunities, enhancing reasoning for external applications, and providing a comprehensive and sequential education in the arts as the reasons for including arts education in the school curriculum. That is, there is still a failure to perceive a comprehensive arts education as implicitly good. Nonetheless, the stated perceptions of these educators, supported by their belief in the need to increase funding, personnel, and time for arts education, dramatically differ from what arts educators believe about these colleagues.

Parents and Community

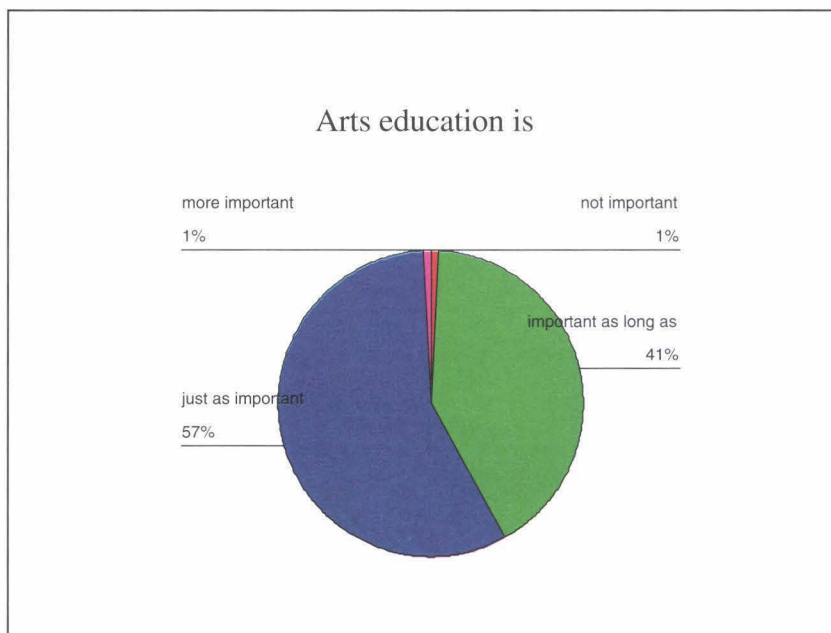
A random sample of parents at 17 schools, the eight ABC advancement sites, the eight match schools, and the participating middle school, was sent surveys. Approximately 100 surveys were returned for a return rate of 25%. The key results from these surveys are reported below.



Over 90% of the parents surveyed believe the arts should be taught at their child's school.

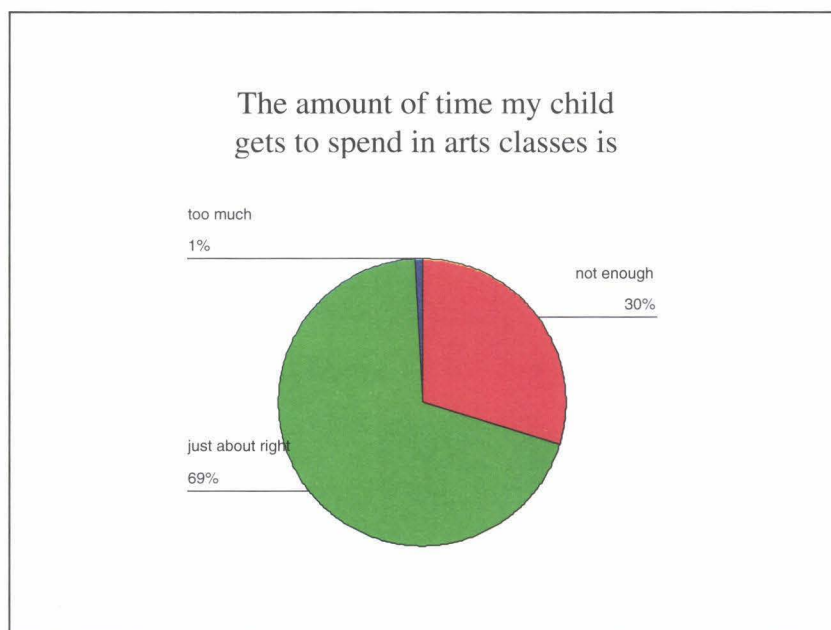


Out of eight subjects listed, the parents ranked arts education as the sixth-most-important subject.



Almost 60% of parents state that arts education is as important as any other school subject, while the other 40% identified the arts as important as long as they do not interfere with other subjects.

Nearly 70% of the parents surveyed think that the amount of time their child spends in arts classes is just about right, while the other 30% say they wish their child could spend more time in arts classes.



Since the time spent in the arts for the children of these parents varies from 80 minutes of arts instruction per week (one class in music and one in visual art) to arts instruction every day, these data suggest that parents accept whatever is currently offered. None of the parents of children in arts-immersed schools reported that their children were spending too much time in arts instruction.

Parents' open-ended discussions about the arts programs in their child's school can be categorized as either (1) descriptions of how strong the arts education program is for their child, (2) discussion of deficiencies in the arts programs and stated hopes for more and/or improved arts education, or (3) a statement of the subordinate role the arts should play to other academic disciplines. Only a small number of parents were in this third category. The other comments were split about evenly between the first two categories. In sum, parents offer strong support for arts education, but many believe the arts program in their own child's school needs improvement.

Community resources make strong contributions to the arts programs of some schools. The type of community influences the collaboration of the school and community arts organizations more than participation in the ABC project does. **Community resources take the form of (1) direct funding of arts education programs, (2) providing opportunities for students to attend performances or view exhibits, (3) providing artists in the school to work with students, (4) soliciting community participation in arts education, (5) co-sponsorship of events with school districts, and (6) providing venues for school performances or exhibits.**

District arts coordinators are sometimes members of community arts councils. **The collaboration between district and community is strongest when strong arts leaders in both the community and the school work together.**

Summary

The primary findings of this evaluation are (1) that the ABC Project has built and supported a strong network that measurably strengthens arts education, and (2) for the reform to continue, there must be new initiatives. The Project has made a significant first step toward providing quality opportunities for all children in South Carolina, but the gap between the current state of arts education and the stated goal of the Project is very wide. Therefore, these new initiatives must be bold, innovative, strongly funded, and backed with the energies and passions of those in the core arts education network.

The basic recommendation that subsumes all the specific recommendations in this report is to develop a data-informed strategic plan for arts education, then determine funding priorities based on this plan. To reach every child in South Carolina, the baseline funding for arts education must be increased. Regardless of the size of this increase, priorities should be established for outreach activities that complement statewide initiatives in arts education.

The new Education Accountability Act anticipates the development of strong school ecology and emphasizes the need to promote standards-based education. The arts education initiatives promoted and supported by the ABC Project have focused on these school characteristics. Thus, there is a potential for arts administrators to take a leading role in proposing fundamental school and district reform.

References

- Doughty, R. (1998). *South Carolina's Arts in Basic Curriculum Project Information Monograph*. (Available from the ABC Project)
- Elliott, C. & Shetler, D. (1995). *The Status of Arts Education in South Carolina*. Unpublished manuscript.
- Graybeal, S. (1995). *Making the Arts Basic in Curriculum: Five Years of Progress in the ABC Model Sites*. (Available from the ABC Project)
- Wilson, B., & Bumgarner, C. (1991). *The South Carolina Arts in Basic Curriculum and Target 2000 Arts Education Initiatives: an Evaluation and Recommendations*. (Available from the ABC Project)

Appendix A

ABC Project Evaluation Plan

I. ABC Project Documentation

The evaluator will examine ABC Project documentation to determine specific goals of the Project and the extent to which these goals have been met. Questionnaires will be submitted to the Project Director as needed to fill in gaps. [Final Report: Summary documentation. Listing of goals, objectives, strategies, and practice. Evaluation of perceived importance of goals based upon time and monetary allocation. Assessment of the extent to which each goal has been met. Recommendations.]

- Meeting Minutes (Coordinating Committee and Steering Committee)
- Project activity planning, implementation, and evaluation documentation
- Curriculum and instructional support materials
- Rosters and agendas for Network Endeavors (CLIA, Site Workshops, Forums)
- Participant evaluations
- Public campaign and advocacy materials

II. ABC School Sites

Demographic matches have been chosen for each of the eight ABC school sites that are part of the SC public school system (matched on percent free lunch, percent gifted, pupil-teacher ratio, and setting). The evaluator will visit all sixteen schools, as well as Pinckney Elementary school and the Tri-District Arts Consortium. Data collection will be through direct observation, interviews, and survey instruments. [Final Report: Statistical comparison of ABC advancement schools and traditional schools. Analysis of qualitative descriptions of both types of schools. Interpretation of findings. Recommendations.]

- Framework-based Arts Curriculum Scale (lesson plans, class observation, arts teacher interview)
- Instruction and class ecology (class observation)
- Student achievement (test scores, product and performance documentation, AP class participation, Student Arts Inventory)
- Arts resources and expenditures (Arts in the School Questionnaire)
- Arts infusion (classroom teacher interviews, principal interview, school observation, Educator Arts Perception Survey)
- Moving beyond minimum arts requirements (Arts in the School Questionnaire, arts teacher interview)
- Networking and Professional Development (Arts in the School Questionnaire, arts teacher interview)
- Perception of arts (Educator Arts Perception Survey, Parent Arts Perception Survey)

III. ABC District Sites

Demographic matches have been chosen for each of the ten ABC district sites (matched on percent free lunch, percent gifted, per-pupil expenditures, and pupil-teacher ratio). The evaluator will visit six of these districts (three ABC district sites and the matched districts). Data

collection will be through interviews, focus groups, and survey instruments. Data will be collected from the remaining fourteen districts using phone interviews and surveys. [Final Report: Statistical comparison of ABC advancement districts and traditional districts. Analysis of focus group data. Interpretation of findings. Recommendations.]

- Curriculum Development (coordinator interview, Arts in the District Questionnaire)
- Investment in the Arts (coordinator interview, Arts in the District Questionnaire, Arts in the School Questionnaire)
- Moving beyond minimum arts requirements (coordinator interview, Arts in the District Questionnaire, Arts in the School Questionnaire)
- Networking and Professional Development (Arts in the School Questionnaire, coordinator interview)
- Perception of arts (Educator Arts Perception Survey)

IV. Target 2000 Arts in Education Grant Program

The evaluator will examine ABC Target 2000 documentation to categorize appropriations and determine apparent priorities. Questionnaires will be sent to a scientifically selected sample of both Target 2000 funded and non-funded schools. In addition, the evaluator will interview six randomly selected Target 2000 recipients. [Final Report: Summary documentation. Evaluation of priorities. Summary of effects and perceived effects of funding. Statistical comparisons of Target 2000 funded and non-funded effects and perceptions. Recommendations.]

- Target 2000 Priorities (grant applications, yearly evaluations, summary evaluations)
- Target 2000 Outcomes (successful grant applications, Target 2000 Arts Questionnaire, applicant interviews)

Appendix B

ABC Project Evaluation Instrumentation

I. Arts Resources Questionnaire

This questionnaire was administered to the evaluation contact most familiar with the arts programs at the school. Information was collected on school art activities, supporting personnel, physical resources, arts funding, class time allotments and scheduling, strategic plans, and school assessment. The questionnaire was supplemented with collected materials, including school schedules, ACT 135 plans, and school brochures.

II. Fine Arts in the School Questionnaire

This questionnaire was widely administered across ABC sites and matched schools and districts. Information was collected on class and school art activities, resources, technology in the arts classroom, certification, grant activity, planned and existing arts initiatives, professional involvement, perceived scope of the arts in the school curriculum, perceived role of the arts, and perceived support from administrators, teachers, and parents.

III. Teachers & Administrators Arts Questionnaire

This survey was widely administered to samples of teachers and administrators across ABC school sites and matched schools. Perceptions of the role of arts in the school curriculum, the importance of the arts, the necessity of arts specialists, and the role of the arts specialists across the curriculum were measured.

IV. Parent Questionnaire

This survey was administered to a sample of parents of children attending ABC school sites and match schools. Perceptions of the role of arts in the school curriculum, the importance of the arts, and the expectations for the art education of the child were measured.

V. Target 2000 Arts Survey

This survey was administered to a sample of arts teachers who received Target 2000 Arts in Education Grants during the past five school years, as well as a control sample of arts teachers who did not receive these grants. Information was obtained on changes made in the arts classroom and the school arts program over the past five years, perceptions of the funding mechanism, perceived impact of any money received, and perceived funding needs.

Instrumentation Crosswalk

	Arts Class	Specialist	Teacher	Principal	Consultant	Parent	Student
Classroom Observations	X	X					X
Arts Resources Questionnaire		X					
Fine Arts in the School Questionnaire		X			X		
Teachers & Administrators Questionnaire			X	X			
Parent Questionnaire						X	
Target 2000 Arts Survey		X			X		
Interview		X		X	X		
Focus Group		X					

Variables Included in the Evaluation

Curriculum

- Content of curriculum
- Knowledge of *Framework* and standards
- Match of plans to *Framework*
- Match of implementation to plans

Instruction and Class Ecology

- Criteria for assessment
- Inclusion and diversity
- Class structure
- Class activities

District and School Investment in the Arts

- Class time allotments and scheduling
- Personnel
- Physical resources
- Type of coordination
- Incorporation of new technology
- Importance of certification for teachers
- Staff development opportunities

Moving beyond Minimum Requirements

- Grant activity
- Implementation of arts projects
- Planned and new arts initiatives

Arts Infusion

- Leadership role assumed by arts teachers and coordinators
- Scope of arts in the school curriculum

Student Achievement and Involvement

- Test scores
- External activities in the arts
- Continuation of the arts

Perceptions of Administrators, Teachers, Parents, and Students

- Identification of role of arts
- Importance of the arts
- Recognition of arts as basic in curriculum

Networking and Professional Development

- Participation in opportunities
- Communication with other arts educators
- Perceived isolation or involvement
- Benefits of opportunities

ARTS RESOURCES QUESTIONNAIRE

This questionnaire will help the evaluator compile information about arts resources in South Carolina schools. If you are not certain of the answer to a question, please consult other sources so that you can provide complete and accurate information.

Note: The term "arts" is used below to refer to dance, drama, music, and visual arts.

1. What arts instruction is offered in your school? (Check all that apply.)

visual arts_____ music_____ dance_____ drama_____

band_____ strings_____ orchestra_____ chorus_____

keyboards_____ drawing_____ painting_____ ceramics_____

other (list all)_____

2. How much money did your school budget for arts resources this year? _____

3. Does your district have a fine arts coordinator or consultant?

yes_____ no_____

If so, please provide the name and contact information of this person in the space below.

4. Does your school have a strategic plan?

yes_____ no_____

If so, please include a copy of the plan with this questionnaire.

5. Does your school include grades from arts classes in calculating student GPAs?

yes_____ no_____

6. Does your school include grades from arts classes in determining who is on the honor roll?

yes_____ no_____

7. Briefly describe on the back of this form all special arts activities or projects that your school has been involved with in the past three years.

FINE ARTS IN THE SCHOOL QUESTIONNAIRE

This questionnaire will help the evaluator compile information about the arts in South Carolina schools. Some questions require you to check more than one answer, but other questions specify that you check only one answer.

Note: The term "arts" is used below to refer to dance, drama, music, and visual arts.

8. What arts classes do you teach? (Check all that apply.)

visual arts_____ music_____ dance_____ drama_____

band_____ strings_____ orchestra_____ chorus_____

keyboards_____ drawing_____ painting_____ ceramics_____

other (list all)_____

9. How many years have you taught these classes? _____

10. What is the average length of your classes? _____ minutes

11. How often do you instruct a student taking one of your classes?

_____ day(s) per week

12. How many different students do you teach in a week? _____

13. What is the average number of classes you teach in a day? _____

14. Do you provide instruction in the arts after school? yes_____ no_____

If so, what kind? (list all)_____

15. Do you teach any classes besides fine arts classes? yes_____ no_____

16. Are you certified in the arts area that you teach in? yes_____ no_____

17. Are you certified in any other areas? yes_____ no_____

If so, what areas are you certified in?_____

18. How often do you discuss arts education with other faculty members in your school?

never_____ rarely_____ occasionally_____ daily_____ weekly_____

19. How often do you get to discuss arts education with arts educators outside of your school?

never_____ once or twice a year_____ at least three times a year_____

20. Which of the following resources do you use in the classes you teach? (Check all that apply.)

All arts classes

computer_____ printer_____ modem_____ internet access_____
distance learning access_____ arts classroom_____ adequate
space_____

Music

cd player_____ midi keyboards_____ piano_____ Orff
instruments_____

List other major resources you have:

Visual Arts

kiln_____ laser disc player_____ drying racks_____ scanner_____
digitized camera_____ photographic equipment_____
visuals/resource media center_____

List other major resources you have:

Dance

cd player_____ barres_____ mirrors_____ proper flooring/floor mat_____

List other major resources you have:

Drama

performance area_____ props _____ costumes_____ video
camera_____ storage area_____ performance lighting_____ sound system_____

List other major resources you have:

21. Which of the following resources do you wish you had? (Check all those that you do **not** have, but would definitely use if you had them.)

All arts classes

computer_____ printer_____ modem_____ internet access_____
distance learning access_____ arts classroom_____

Music

cd player_____ midi keyboards_____ piano_____ Orff
instruments_____

List other major resources you wish you had:

Visual Arts

kiln_____ laser disc player_____ drying racks_____ scanner_____
digitized camera_____ photographic equipment_____
visuals/resource media center_____

List other major resources you wish you had:

Dance

cd player_____ barres_____ mirrors_____ proper flooring/floor mat_____

List other major resources you wish you had:

Drama

performance area_____ props _____ costumes_____ video
camera_____ storage area_____ performance lighting_____ sound system_____

List other major resources you wish you had:

22. Are you a member of your state's professional organization? yes_____ no_____

23. Are you a member of the national professional organization? yes_____ no_____

24. Have any of your classes benefited directly from a grant?

yes_____ no_____

If so, what kind of grant(s)? (Check all that apply.)

Target 2000_____

SC Arts Commission Grant_____ (specify type) _____

Other (specify)_____

Who applied for the grant(s)?

yourself_____ school administrator_____ district administrator_____

How long ago was the last grant your class benefited from? _____

How many grants has your class benefited from in the last five years? _____

What was the total dollar value of the grants received in the last five years? _____

25. Which of the following in-service activities have you attended since becoming an arts educator? (Check all that apply.)

arts-related in-services held at school_____

non-arts-related in-services held at school_____

arts-related graduate courses_____

non-arts-related graduate courses_____

Curriculum Leadership Institute in the Arts (Lander)_____

Leadership Institute in the Arts (Furman)_____

Arts for Better Schools_____

state professional conference_____

Other (specify) _____

Put a second check next to those activities above that you attended within the past two years.

26. How do you rate your principal's perception of arts education?

not important_____

important, but not as important as other subjects_____

as important as other subjects_____

27. How do you rate the perception of most of the non-arts teachers in your school toward arts education?

not important_____

important, but not as important as other subjects_____

as important as other subjects_____

28. How do you rate your district superintendent's perception of arts education?

not important_____

important, but not as important as other subjects_____

as important as other subjects_____

I don't know_____

29. Does your district have a fine arts coordinator or consultant?

yes_____ no_____ I don't know_____

If so, how would you rate the support services provided by this person?

very helpful_____ somewhat helpful_____ not helpful_____

Use the space below to describe the most beneficial service this person provides.

30. Does your **school** have a strategic plan (school renewal plan)?

yes_____ no_____ I don't know_____

If so, does this plan include the arts? yes_____ no_____ I don't know_____

31. Does your **district** have a strategic plan?

yes_____ no_____ I don't know_____

If so, does this plan include the arts? yes_____ no_____ I don't know_____

32. Does your district have an arts curriculum guide?

yes_____ no_____ I don't know_____

33. Do you use an arts curriculum guide when preparing for your classes?

yes_____ no_____

If so, what curriculum guide do you use? _____

34. Do you teach kindergarten classes? yes_____ no_____

If so, how many per week? _____

How long is each kindergarten class? _____ minutes

Does an aide accompany each kindergarten class? yes_____ no_____

35. Do you teach self-contained special education classes?

yes_____ no_____

If so, how many per week? _____

How long is each special education class? _____ minutes

Does an aide stay with these students? yes_____ no_____

36. Do you teach special education students who have been mainstreamed?

yes_____ no_____

If so, does an aide stay with these students? yes_____ no_____

37. How would you rate the in-service opportunities provided to prepare for teaching special education students? (Skip this question if you do not teach special education students.)

no opportunities_____

inadequate opportunities_____

adequate opportunities_____

38. Briefly describe below the criteria you use when grading your students.

39. Have your classes participated in any extra-curricular arts-related activities this year? (e.g., museum trips, concerts, work with artist-in-residence, festivals, clinics)

yes_____ no_____

If so, list these activities in the space below.

If not, what is the primary reason? (Check one.)

there is not enough time_____

there is not enough money_____

these activities distract from classroom learning _____

other(specify) _____

40. How would you rate the **number** of professional development and networking opportunities in the arts in South Carolina?

no opportunities_____

a few opportunities_____

many opportunities_____

41. How would you rate the **quality** of the professional development and networking opportunities?

poor_____ fair_____ good_____ excellent_____

TEACHERS & ADMINISTRATORS ARTS QUESTIONNAIRE

This questionnaire will help the evaluator compile information about the arts in South Carolina schools. Some questions require you to check more than one answer, but other questions specify that you check only one answer.

Note: The term "arts" is used below to refer to dance, drama, music, and visual arts.

1. What is your position at your school? teacher_____ administrator_____

If you are a teacher, what grade and/or subject do you teach? _____

2. How would you rate the arts programs in your school?

poor_____ fair_____ good_____ excellent_____

3. The amount of time students get to spend in arts classes is

not enough_____ just about right_____ too much_____

4. The number of arts teachers in your school is

not enough_____ just about right_____ too many_____

5. Check the subjects below that you believe every student must take:

social studies_____ language arts_____ foreign language_____ science_____

math_____ fine arts_____ physical education_____ computer lab_____

6. Check the subjects below that you believe every student must have every day:

social studies_____ language arts_____ foreign language_____ science_____

math_____ fine arts_____ physical education_____ computer lab_____

7. Check the subjects below that you believe should be included in state testing:

social studies_____ language arts_____ foreign language_____ science_____

math_____ fine arts_____ physical education_____ computer lab_____

8. Which of the following best describes funding of arts classes in your school?

funding is adequate_____

funding should definitely be increased_____

funding should be increased, but only if it is also increased for other subjects_____

9. Rank the following reasons for arts classes in order of importance. Put "1" next to the most important reason, "2" next to the most important reason, and so on.
- to provide planning time for teachers_____
- to provide children with an opportunity to be creative_____
- to provide quality performances and products for parents_____
- to provide a comprehensive and sequential education in the arts_____
- to enhance reasoning and other skills needed in basic subject areas_____
10. Rank the following in terms of who would be best suited to teach arts classes. Put "1" for the best choice, "2" for the next best choice, and so on.
- good artists_____
- arts specialists_____
- classroom teachers_____
- community volunteers_____
11. What arts classes should be required for students? (check all that apply)
- none_____ visual arts_____ music_____ drama_____ dance_____
- any one of these_____
- any two of these _____
- any three of these_____
12. What arts classes should be available for students? (check all that apply)
- none_____ visual arts_____ music_____ drama_____ dance_____
13. Check only one of the following statements.
- the arts should only be in arts classes_____
- the arts can be useful for teaching other subjects in non-arts classes_____
- the arts should be frequently integrated with instruction in other subjects_____
14. Check only one of the following statements.
- arts education is not important_____
- arts education is important as long as it does not interfere with instruction_____
- arts education should be as important as instruction in other areas_____
- arts education should be given more priority than instruction in other areas_____

15. Does your school offer the kind of arts education that you would want for your own child? yes_____ no_____
16. Which of the following have you attended in the last two years? (check all that apply)
- in-service at school given by one of the arts teachers_____
- in-service in the arts at school given by someone not on our faculty_____
- arts workshop or conference (specify)_____
17. How often do you discuss your curriculum with arts teachers in your school?
- never_____
- at least once a week_____
- at least once a month_____
- at least once a year_____

This section is only for teachers.

18. How often do you use the arts in your teaching?
- never_____ once in awhile_____ frequently_____ every day_____

If you use the arts in your teaching, briefly give one example of how you do this:

19. How many students have you known, if any, that might have been a failure in school if they had not become involved in the arts?_____
20. Are you glad that arts classes are offered in your school?
- yes_____ no_____ indifferent_____
21. Check all of the following statements that you think are true because of the arts classes in your school.
- students do better in my class_____
- students are better behaved in my class_____
- parents become more involved in school activities_____

PARENT QUESTIONNAIRE

This questionnaire will help the evaluator compile information about South Carolina schools. Some questions require you to check or rate more than one answer, but other questions specify that you check only one answer. Read each question carefully to determine how many answers you should check. There are no "right" answers. Just give your opinion.

Important Note: The term "arts" is used below to refer to dance, drama, music, and visual arts.

1. Check the subjects that you think should be taught at your child's school.

☐ math ☐ English ☐ arts ☐ science ☐ social studies
☐ physical education ☐ computers ☐ foreign language

2. Rank the importance of the following subjects to your child's education. Use a "1" for the most important subject, "2" for the next most important subject, all the way to "8" for the least important subject. Only use each number one time.

☐ math ☐ English ☐ arts ☐ science ☐ social studies
☐ physical education ☐ computers ☐ foreign language

3. Check the statements that you think are true about the arts programs in your child's school.

☐ the arts help my child develop a strong sense of self-discipline
☐ the arts help my child get along with other people
☐ the arts make it difficult to learn other subjects
☐ the arts develop my child's awareness of cultural diversity
☐ the arts help make my child a better student
☐ the arts are too much like play time

4. Check the subjects that should be given a letter grade on student report cards.

☐ math ☐ English ☐ arts ☐ science ☐ social studies
☐ physical education ☐ computers ☐ foreign language

5. Check the statement that best reflects your opinion. Check only one statement.

_____the arts should only be used in arts classes

_____the arts can sometimes be useful for helping to teach other subjects in non-arts classes

_____the arts should be used frequently to help teach in other subjects

6. Rank the importance of the following events to your child's education. Use "1" for the most important event, "2" for the next most important event, all the way to "4" for the least important event.

_____science fair_____ spelling bee _____art exhibit _____arts performance

7. Check the items that best describe your child's school. Check all that apply.

_____parents are welcome at my child's school

_____teachers in my child's school enjoy teaching my child

_____students, parents, and teachers work together to improve my child's school

_____my child's school does a good job of displaying children's art

_____my child's school does a good job of putting on children's performances

8. Check the events that you think your child's school should sponsor even if it meant you would have to help pay for your child to attend.

_____trips to art museums

_____trips to science or natural history museums

_____trips to the zoo

_____trips to a dramatic play

_____trips to a symphony orchestra concert

_____trips to historic places

_____trips to a dance performance

9. Check the statement that best reflects how you feel about the arts programs in your child's school. The amount of time my child gets to spend in arts classes is

_____not enough

_____just about right

_____too much

10. Check the statement that best reflects your opinion. Check only one statement.

☐ arts education is not important

☐ arts education is important as long as it does not interfere with other instruction

☐ arts education is just as important as instruction in other areas

☐ arts education should be given more priority than instruction in other areas.

11. Check all of the following that your child can now do better because of the arts classes in school.

☐ play an instrument

☐ sing

☐ dance

☐ perform in a play

☐ create an art work

other (specify) _____

12. Does your child participate in any arts activity on a regular basis outside of school?

☐ yes

☐ no

If so, list what he or she does _____

13. Here is a list of some cultural activities: dramatic plays, music concerts, dance performances, opera performances, art museum visit.

How many of these kinds of activities does your family attend in a typical month? _____

14. Would you like your family to attend more artistic events than you currently do?

☐ yes

☐ no

15. If you would like to make any comments about the arts programs in your child's school, please do so on the back of this survey.

Now that you have completed the survey, please place it in the envelope provided and put it in the mail. Thank you for your time!

TARGET 2000 ARTS SURVEY
Questionnaire for Arts Teachers and District Personnel

The purpose of this survey is to evaluate the impact of Target 2000 Grants on the arts programs of schools and districts in South Carolina. This questionnaire requests information from arts teachers and district administrators from schools and districts that have either received or not received Target 2000 funds. Responses to questions will be kept in strict confidence. Be assured that your responses will not affect grants funding for your specific school or district.

SECTION 1

1. Which of the following is your primary position within your school or district?
Check only one.
☐ District Coordinator for the Arts
☐ Drama Teacher
☐ Visual Arts Teacher
☐ Dance Teacher
☐ Music Teacher
☐ Other (Please be specific) _____
2. Funding for the arts in my school/district is adequate.
☐ YES
☐ NO
3. Administration in my school/district strongly supports the arts.
☐ YES
☐ NO
4. Facilities for the arts in my school/district are adequate.
☐ YES
☐ NO
5. Adequate supplies are available to students in arts classes in my school/district.
☐ YES
☐ NO
6. Adequate textbooks are available to students in arts classes in my school district.
☐ YES
☐ NO
7. My district has a coordinator for the arts.
☐ YES
☐ NO
8. Which of the following best describes your school or district?
☐ City
☐ Small Town
☐ Suburban
☐ Rural

9. Have you ever applied for a Target 2000 grant for the arts?

☐ YES

☐ NO

10. Have you ever been a recipient of a Target 2000 grant for the arts?

☐ YES

☐ NO

If you answered YES to question #10, please SKIP TO SECTION 2 on the next page.

If you answered NO to question #10, please continue with Questions 11 - 13 below.

11. If you applied for a Target 2000 grant for the arts, would you apply again?

☐ YES

☐ NO

How long ago was it when you last applied? _____

12. If you have never applied for a Target 2000 grant for the arts, which of the following reason(s) prevented you from applying?

(Please check all that apply)

☐ I am not familiar with the Target 2000 arts grant program.

☐ I did not have a Target 2000 arts grant application.

☐ I did not know how to complete the application.

☐ I am not interested in submitting an arts grant proposal.

☐ I do not have time to develop an arts grant proposal.

☐ My school/district administration is not supportive of a grant for the arts.

☐ I am able to accomplish all my program goals without grant support.

☐ Other (Please be specific) _____

13. What is your opinion of Target 2000 arts grants program? Please respond in the space provided below.

STOP HERE and RETURN THE SURVEY if you
have not received a Target 2000 arts grant.

SECTION 2 (to be answered by those who HAVE received a Target 2000 arts grant)

Answer each question for ALL Target 2000 arts grants that you have received. Check all answers that apply, even if different answers apply to different grants. The term "grant" is used below, but this is meant to refer to ALL Target 2000 grants that you have received.

Please respond to the following questions by checking all that apply.

14. For which of the following categories was your Target 2000 grant awarded?
- ☐ Planning, developing, and implementing arts education curricula
 - ☐ Providing teacher in-service training programs
 - ☐ Hiring certified arts specialists or contracting with professional artists
15. In what year was your Target 2000 arts grant funded?
- ☐ Prior to 1994-1995
 - ☐ 1995-1996
 - ☐ 1996-1997
 - ☐ 1997-1998
16. Was your Target 2000 grant for the arts written for
- ☐ a school
 - ☐ a district
17. What level of student did your Target 2000 grant for the arts address?
- ☐ Elementary
 - ☐ Middle/Junior High School
 - ☐ High School
18. What are the types of changes made in educational facilities due to Target 2000 arts funding?
- ☐ Addition of permanent space for the arts
 - ☐ Addition of mobile unit for the arts
 - ☐ Renovation of existing space for the arts
 - ☐ Other (*Please be specific*) _____
 - ☐ No changes have been made in educational facilities for the arts
19. What types of changes have been made in instructional materials due to Target 2000 arts funding?
- ☐ Purchased new textbooks for the arts
 - ☐ Purchased new supplies and equipment for the arts
 - ☐ Purchased resource materials for the arts
 - ☐ Other (*Please be specific*) _____
 - ☐ No changes were made in instructional materials for the arts

20. What types of changes were made in instructional time due to Target 2000 arts funding?
- ☐ Added arts programs during the school day
 - ☐ Added after-school programs for the arts
 - ☐ Added summer programs for the arts
 - ☐ Offered field trips to art museums
 - ☐ Offered field trips to concerts
 - ☐ Increased number of arts classes during the school week
 - ☐ Increased number of minutes per class period for the arts
 - ☐ Integrated the arts across the curriculum
 - ☐ Increased course offerings in the arts
 - ☐ Other (*Please be specific*) _____
 - ☐ No changes occurred in instructional time for the arts
21. What types of changes were made in the curriculum due to Target 2000 arts funding?
- ☐ An arts curriculum has been developed at the school level.
 - ☐ An arts curriculum has been updated at the school level.
 - ☐ An arts curriculum has been developed at the district level.
 - ☐ An arts curriculum has been updated at the district level.
 - ☐ The curriculum has been revised to include standards from the State Framework for the Visual and Performing Arts.
 - ☐ The arts curriculum has been revised to meet National Standards in the arts.
 - ☐ We have developed assessments in the arts.
22. What types of assessment strategies have been implemented due to Target 2000 arts funding?
- ☐ Portfolio Assessment for the arts
 - ☐ Performance/Product Assessment for the arts
 - ☐ Journals for the arts
 - ☐ Tests for the arts
 - ☐ Other (*Please be specific*) _____
 - ☐ No new assessment strategies have been implemented
23. What changes have occurred in your teaching due to Target 2000 arts funding?
- ☐ More integration between my arts discipline and other arts disciplines
 - ☐ More integration of my arts discipline with other non-arts curricular areas
 - ☐ More understanding of the guidelines contained in the South Carolina Frameworks
 - ☐ More implementation of the guidelines contained in the South Carolina Frameworks
 - ☐ Other (*Please be specific*) _____
 - ☐ No changes have occurred in my teaching
24. What types of changes have been made in personnel due to Target 2000 arts funding?
- ☐ Hired additional personnel for existing programs in the arts
 - ☐ Added personnel for new arts programs (drama, dance, etc.)
 - ☐ Addition of District Coordinator for Arts
 - ☐ Residencies by visiting artists
 - ☐ Other (*Please be specific*) _____
 - ☐ No personnel changes have been made

25. Based on your experience with a Target 2000 project, are you likely to apply for a Target 2000 arts grant in the future? Please check only one.

☐ YES

☐ NO

If you answered "NO," why are you not likely to apply for a Target 2000 arts grant in the future? Please check all that apply.

☐ Applying requires too much paperwork

☐ The Target 2000 arts project takes too much effort once it is funded

☐ Administrators do not support projects for the arts

☐ I have adequate funding without a grant

☐ Other (Please be specific) _____

Please respond briefly to the following questions in the space provided.

From your perspective, what were the major STRENGTHS of the Target 2000 grants program?

What areas of the Target 2000 grants program need improvement?

Thank you very much for your participation in this project. Your responses will help to further improve the quality of arts education in the state of South Carolina. Please send the survey in the enclosed envelope to:

*Dr. Michael Seaman
Wardlaw Hall
The University of South Carolina
Columbia, SC 29208*

Arts Educator Interview Guide

1. Provide a brief description of the evaluation and why I am interviewing.
2. Clarify points on schedule, including after-school activities.
3. Please tell me about what you are doing in some of your classes now.
4. Pick one class and tell me about the lessons for the month.
5. How useful is the South Carolina *Framework* in helping you prepare your lessons?
6. Are there any ways in which you would like to change your classes?
7. If you could, would you adjust the time students spend on arts education? If so, how?
8. Do you find district and state resources helpful? How could these be improved?
9. Please tell me about any special activities or projects in the arts at your school.
10. Where can I go to see some of these projects or when could I see these activities?
11. What do you believe is the role of art in education? Tell me your philosophy.
12. Is arts education moving toward or away from your philosophy, or is it static?
13. How do you think students should be assessed? How do you currently assess?
14. What are your greatest successes? What are you most proud of as an arts teacher?
15. What is most rewarding and satisfying?
16. Is there anything that is frustrating? Any major needs (e.g., time, money, resources)?
17. Is there support for arts education from other faculty? From principals? From parents?
18. Do you work with other teachers in this school, or are you isolated? If so, how?
19. Are you satisfied with your career as an arts educator?
20. Have you ever thought about moving out of public education?
21. Is there anything else you would like to tell me?
22. If you think of anything else you would like to tell me, please contact me.
23. Please show me some of your lesson plans.

District Coordinator Interview Guide

Responsibilities

What is your official title?
What is the length of your contract?
What areas are you responsible for?
What percentage of your time is spent coordinating the fine arts?
What do you do for the other portion of your workload?
What are your major responsibilities?
Whom do you report to?
Do you meet with teachers? How often?
In what other ways do you network with arts educators?
Do you coordinate staff development in the arts?
Are you on the district strategic planning committee?
Do you coordinate school performance schedules?
Do you deal with parents about arts-related questions or complaints?

Staffing

Who chooses and hires arts teachers? Do you have input in this process?
Do you participate on ADEPT evaluation teams for arts teachers?
Do you make salary decisions?
What arts areas do you have instructional faculty for in your district?
What amount of time do students have in art education?
What are schedules for arts teachers like in your district? Who makes the schedules?
What percentage of arts teachers are itinerate? What are their schedules like?
Are you responsible for gifted and talented programs?

Curriculum Development

Does your district have a curriculum guide? Who wrote it?
Is the guide based on the State *Framework*? National standards?
What areas are covered in the guide? Dance? Drama? Band?
Are there any current activities taking place for curriculum development?
What are future plans for curriculum development?
How do you address new state developments in curriculum?

Assessment

What indicators are used for progress in arts in the district?
Are any district-wide assessment methods or standards used?
What are the future plans for developing arts assessment in the district?
Do you plan on attending the assessment workshop in June?

Extra-Curricular

Does your district have summer arts programs? district-wide performing groups?
Do you co-ordinate district-wide field trips?
Are there after-school gifted and talented programs in the arts?
Does your district provide funds for artists-in-residence?

Funding

What is the budget for the arts in the district?
How are funds allocated?
What is your arts budget used for?
Do you have input into some of the gifted and talented money in terms of how it's used?
Do you believe there is enough money in the budget for arts education?
Does someone in the district write grants for arts money?
How are large-item expenses (musical instruments, technology) paid for?
[How is ABC money used? Is it effective? Will you keep applying? Same application?]

Administration

How does your superintendent perceive arts education? Your school board?
Are your principals supportive of arts education?
What kind of say do you have in what happens in arts education?

Evolution

How are arts programs in your district different now from 10 years ago? 5 years? 1 year?
What has changed and what still needs to change in arts education in your district?
What is the best part of your job?
What are your major frustrations?
What are your goals for the future?

Observation Checklist

1. Arts classes in visual arts, music, drama, dance
2. Lesson plans
3. Note class objectives
4. Look for how framework components are addressed (historical & cultural heritage, creative expression, aesthetic valuing, aesthetic perception)
5. Student products and performances in arts class
6. Student products and performances in areas of the school outside of arts class
7. Ask students about what they are learning
8. Ask students attitude questions (favorite class? Do you like arts class?)
9. Collect surveys (teachers, arts educator, resources survey)
10. Collect strategic plan (school renewal plan)
11. Collect parent roster
12. Talk to principal about attitude toward the arts
13. Talk to teachers about attitude toward the arts
14. Observe after-school arts activities (e.g., chorus, dance)

Summary of Interviews and Observations

Surveys

Number of surveys processed: 974

Parent Surveys: 97
 T2000 Teachers: 119
 Arts Resource: 18
 Fine Arts: 127
 Teacher and Administrator Questionnaire: 613

Interviews

Total: 90

<u>Elementary</u>	<u>Middle School</u>	<u>High School</u>
Art: 17	Art: 1	Art: 4
Music: 22	Music: 1	Drama: 2
Dance: 5	Band: 1	Band: 5
Drama: 3		Chorus: 1
Principal: 9		
Vice Principal: 1		
Guidance Counselor: 1		
Secretary: 2		
Special Education: 1		
Assistant Superintendent of instruction: 2		
Elementary Coordinator: 2		
Arts Coordinator: 2		
ABC Director: 1		
Arts Commission Deputy Director: 1		
Formal interviews: 56	Formal interviews: 3	Formal interviews: 10
Informal interviews: 13	Informal interviews: 0	Informal interviews: 2

Observations

Total: 117

Classroom Total: 91

<u>Elementary</u>	<u>Middle School</u>	<u>High School</u>
Art: 31	Art: 2	Art: 6
Music: 22	Music: 1	Drama: 2
Dance: 8	Band: 2	Band: 5
Drama: 5	Drama: 1	Chorus: 2
Chorus: 1	Dance: 1	Halls/Office: 2
Suzuki Class: 1	Halls/Office: 3	
Creative Writing: 1		
Halls/Office: 21		
Total: 90	Total: 10	Total: 17

Meeting Total: 10

Meetings included: ABC Steering Committee (2)
SCAAE Arts Assessment Conference
CLIA Reunion Meeting
ABC Sites Spring Seminar
District Level Art Coordination
Higher Education Forum
CLIAA Visual Arts Association Workshop
Staff Meetings (school)
Coordinator Meetings (district)

Focus Group Total: 6

Topics included: Support for the arts
Culture
Funding, materials, and space
Curriculum and standards
Magnet schools
Arts coordinators

Appendix C

Letters of Introduction

Principal Letter

Dear <principal's name here>:

I am conducting an evaluation of the Arts in Basic Curriculum Project, an educational endeavor partnered by the State Department of Education and the South Carolina Arts Commission. The ABC Project has been supporting arts education in public schools for ten years. The Project Coordinating Committee recently decided to commission an external study of the impact of Project initiatives. I was chosen to direct this endeavor. As an external evaluator, it is my goal to conduct a fair and objective evaluation, and to do so in an expedient manner that causes minimal distraction to school operations.

Your school was selected as one of sixteen schools that I should visit to gain perspectives about the project. I am requesting your assistance with this visit. My first request is that you appoint a contact person. My office assistant, Mr. Pat Lynch, will call you regarding the name of this person, and will then collaborate with your designee to arrange a date for my visit. My visit will be scheduled for a date after state testing has been completed. I will send a packet of materials to the contact person that will include surveys for teachers and administrators, as well as a brief list of information that I will need. I will make a one-day visit to your school. The primary purpose of the visit will be to observe visual and/or performing arts classes, and to conduct a few interviews.

I have already sought, and been granted, permission to maintain confidentiality for all data sources. This means that my final report will not include the names of any schools or individuals. Rather, the report will focus on aggregate measures. If the ABC Project or any of the supporting agencies wishes to highlight your accomplishments, they will be required to obtain your permission before I can release this information.

This evaluation will identify best practices, areas of need, and benefits of arts education. With your help, policymakers will become better informed about arts education in South Carolina. If you have questions, please contact me. I look forward to meeting you, and thank you in advance for your cooperation.

Sincerely,

Michael A. Seaman
Associate Professor and Evaluation Director

School Contact Letter

Dear Evaluation Contact:

Thank you for agreeing to help with the arrangements for my visit of your school. Listed below are the items that I will need to collect during my visit.

Arts Resources Questionnaire. This short survey is enclosed with this letter. Accuracy is important, so if you are not sure of an answer to a question, please consult with someone who will know the information.

Arts Educator Surveys. Please distribute these to everyone in your school who teaches an arts class. Also keep track of who returns their survey, so that I may contact those who have not done so by the time I visit your school. If you are an arts educator, please complete one of these surveys yourself.

Teachers and Administrators Survey. Please distribute these to all non-arts teachers in your school, as well as to all other educators (e.g., principal, vice principal, guidance counselor). Again, make a list of who returns their survey so that I can help you collect the other surveys during my visit. If you are a non-arts educator, please complete one of these surveys yourself.

School Renewal Plan. This is a copy of your school's Act 135 strategic plan.

Parent Roster and Addresses. This roster should contain every parent's name and address. I will be surveying a scientifically selected sample of these parents. Addresses will be kept confidential and then destroyed once the survey has been completed.

Arts Class Schedule. This is a class schedule for every arts teacher in your school. In addition to classes, the schedule should show planning periods and regularly scheduled after-school arts activities.

If you have any questions or any information that you would prefer to convey to me in person, please contact me. My e-mail address, phone number, and mailing address are on this letter.

Letters of support for this evaluation from the State Department of Education, the South Carolina Arts Commission, and the ABC Project are available upon request. You may also request to see a copy of my final report.

Again, thank you very much for your help. Your assistance with this project will help guarantee that I can conduct a thorough and objective evaluation. I look forward to meeting you.

Sincerely,

Michael A. Seaman
Associate Professor and Evaluation Director

Arts Educator Letter

Dear Arts Educator:

I am conducting an evaluation of the Arts in Basic Curriculum Project, an educational endeavor partnered by the State Department of Education and the South Carolina Arts Commission. Your school was selected as one of sixteen schools that I should visit to gain perspectives about the project. I am asking you to help by completing the enclosed survey. Your honest answers will help me identify what is right and what is wrong with the current delivery of arts education in our state. Since I am an external evaluator, I will be objective when I analyze this information and convey my findings to policymakers.

It is very important that you take the time to carefully complete every question. All teachers are being asked to complete a survey, but yours is more comprehensive since you are the person best able to clarify what is happening in arts education in your school. Since I am only visiting 16 schools, and there are not many arts educators in each school, the return rate for each question needs to be 100%.

Please do **not** put your name on the survey, since these will be kept confidential. When you have finished filling out the survey, put it back in the envelope and seal the envelope. You may return the envelope to the evaluation contact person at your school. If you wish, you may return the survey to me when I visit your school.

If you have any questions or any information that you would prefer to convey to me in person, please talk to me during my visit. I will be visiting several arts classes while I am at your school; yours may be one of these. You can also contact me at other times. My e-mail address, phone number, and mailing address are on this letter.

Letters of support for this evaluation from the State Department of Education, the South Carolina Arts Commission, and the ABC Project are available upon request. You may also request to see a copy of my final report.

Thank you very much for your help. I look forward to meeting you.

Sincerely,

Michael A. Seaman
Associate Professor and Evaluation Director

Educator Letter

Dear Educator:

I am conducting an evaluation of the Arts in Basic Curriculum Project, an educational endeavor partnered by the State Department of Education and the South Carolina Arts Commission. Your school was selected as one of sixteen schools that I should visit to gain perspectives about the project. I am asking you to help by completing the enclosed survey. Your honest answers will help me identify what is right and what is wrong with the current delivery of arts education in our state. Since I am an external evaluator, I will be objective when I analyze this information and convey my findings to policymakers.

Please do **not** put your name on the survey, since these will be kept confidential. When you have finished filling out the survey, put it back in the envelope and seal the envelope. You may return the envelope to the evaluation contact person at your school. If you wish, you may find out from the contact person when I will be visiting your school and then return the survey to me.

If you have any questions or any information that you would prefer to convey to me in person, please contact me. My e-mail address, phone number, and mailing address are on this letter.

Letters of support for this evaluation from the State Department of Education, the South Carolina Arts Commission, and the ABC Project are available upon request. You may also request to see a copy of my final report.

Thank you very much for your help.

Sincerely,

Michael A. Seaman
Associate Professor and Evaluation Director

Parent Letter

Dear Parent:

I am conducting an evaluation of the Arts in Basic Curriculum Project, an educational endeavor partnered by the State Department of Education and the South Carolina Arts Commission. Your child's school was selected as one of sixteen schools that I should visit to gain perspectives about the project. For each school that I visit, I randomly select a small sample of parents to complete a survey about programs in their school.

I am asking you to help by taking just a few moments to complete the enclosed survey. Your honest answers will help me identify what is right and what is wrong with the current delivery of arts education in our state. Since I am an external evaluator, I will be objective when I analyze this information and convey my findings to policymakers.

Please do **not** put your name on the survey, since these will be kept confidential. When you have finished filling out the survey, put it in the return envelope and drop it in the mail. Return postage has already been paid.

If you have any questions or any information that you would prefer to convey to me in person, please contact me. My e-mail address, phone number, and mailing address are on this letter.

Thank you very much for your help.

Sincerely,

Michael A. Seaman
Associate Professor and Evaluation Director

District Coordinator Letter

Dear <coordinator's name here>:

I am conducting an evaluation of the Arts in Basic Curriculum Project, an educational endeavor partnered by the State Department of Education and the South Carolina Arts Commission. The ABC Project has been supporting arts education in public schools for ten years. The Project Coordinating Committee recently decided to commission an external study of the impact of Project initiatives. I was chosen to direct this endeavor. As an external evaluator, it is my goal to conduct a fair and objective evaluation, and to do so in an expedient manner that causes minimal distraction to school and district operations.

Your district was chosen as one seven districts that I should visit to gain perspectives about arts education in South Carolina. I am requesting your assistance with this visit. I will make district visits during the month of May. My office assistant, Mr. Pat Lynch, will call you to arrange a specific date.

This portion of the evaluation will only involve three activities. First, I will interview you and also ask you to fill out a questionnaire. Second, I will send surveys to a sample of teachers in your district. Finally, I will meet in an after-school meeting with a randomly chosen sample of about ten arts teachers from your district. I will ask you to help me arrange that meeting. Please keep this meeting in mind when you work with Mr. Lynch to select the best date.

I have already sought, and been granted, permission to maintain confidentiality for all data sources. This means that my final report will not include the names of any schools, districts, or individuals. Rather, the report will focus on aggregate measures. If the ABC Project or any of the supporting agencies wishes to highlight your accomplishments, they will be required to obtain your permission before I can release this information.

This evaluation will identify best practices, areas of need, and benefits of arts education. With your help, policymakers will become better informed about arts education in South Carolina. If you have questions, please contact me. I look forward to meeting you, and thank you in advance for your cooperation.

Sincerely,

Michael A. Seaman
Associate Professor and Evaluation Director

Appendix D
Reports of Fine Arts Teachers

Selected Graphs from the
Fine Arts in the School Questionnaire

Question #1a

What arts classes do you teach?

Arts Disciplines

Type of School	visual arts	music	dance	drama
Not ABC Site	21	19	5	6
ABC Site	23	23	8	8
Total	44	42	13	14

Question #1b

Special Classes

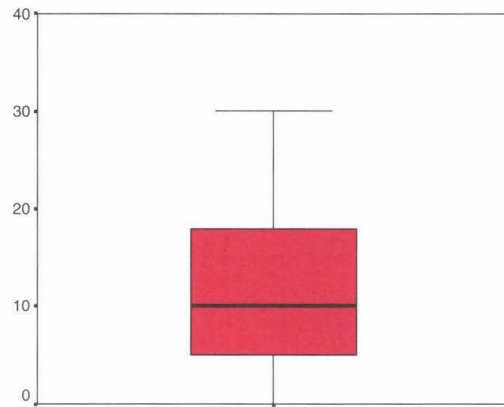
Type of School	band	strings	orchestra	chorus
Not ABC Site	5	3	2	16
ABC Site	5	6	6	16
Total	10	9	8	32

Special Classes

Type of School	keyboards	drawing	painting	ceramics
Not ABC Site	1	14	13	11
ABC Site	3	11	10	9
Total	4	25	23	20

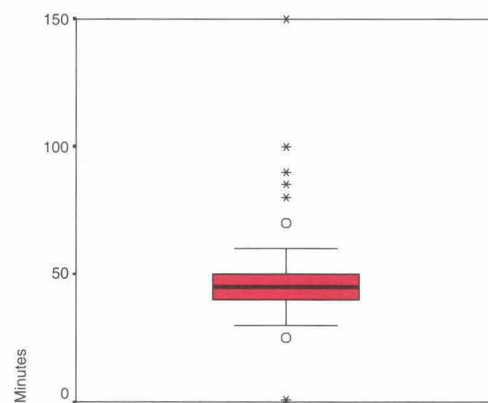
Question #2

How many years have you taught these classes?



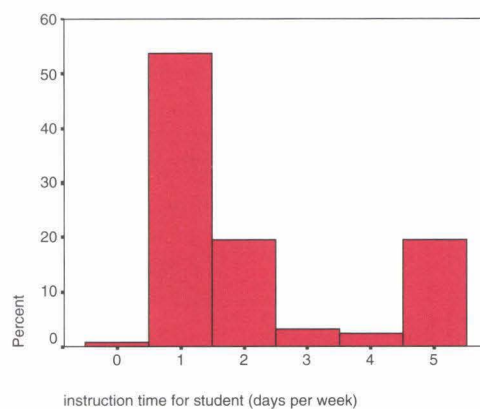
Question #3

What is the average length of your classes?



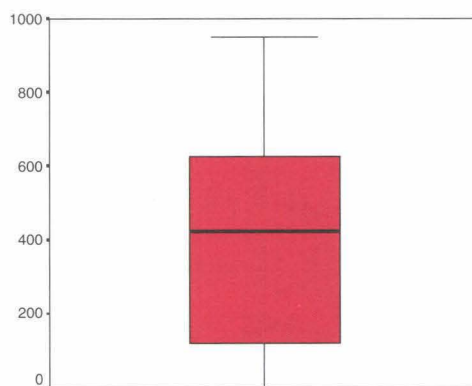
Question #4

How often do you instruct a student taking one of your classes?



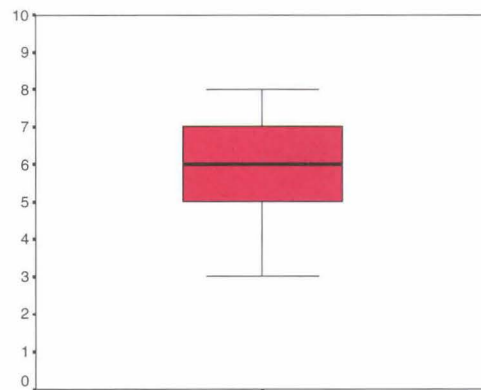
Question #5

How many different students do you teach in a week?



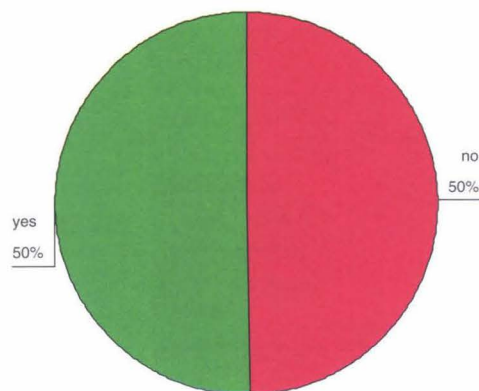
Question #6

What is the average number of classes you teach in a day?



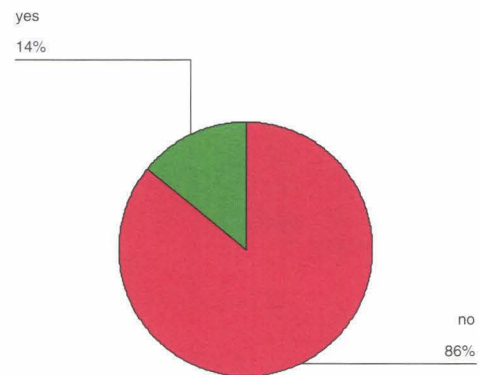
Question #7

Do you provide instruction in the arts after school?



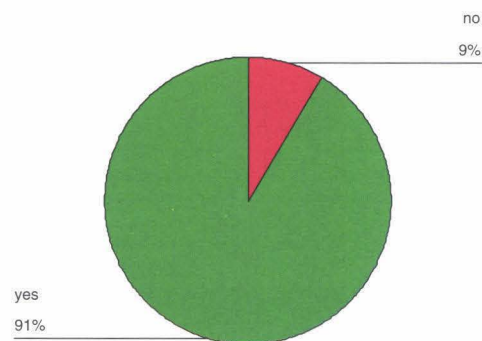
Question #8

Do you teach any classes besides fine arts classes?

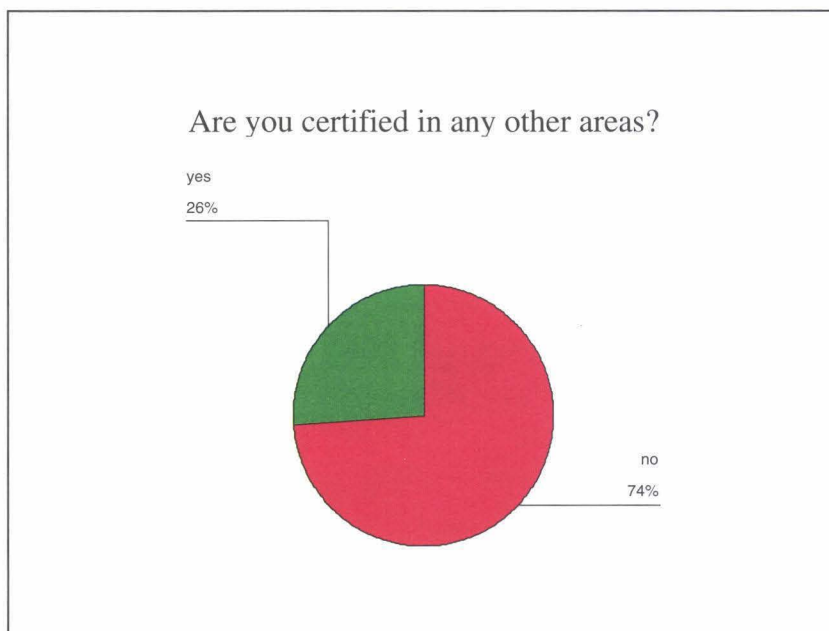


Question #9

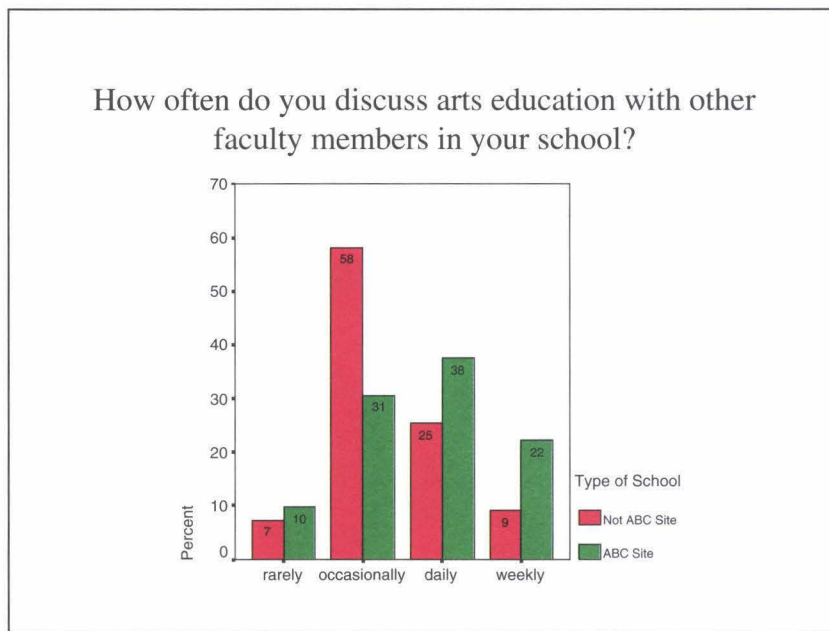
Are you certified in the arts area that you teach in?



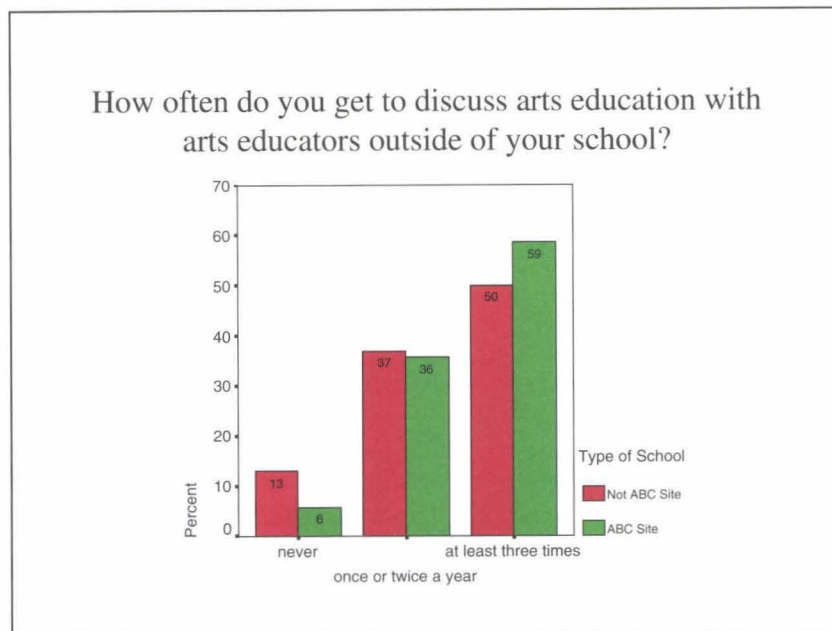
Question #10



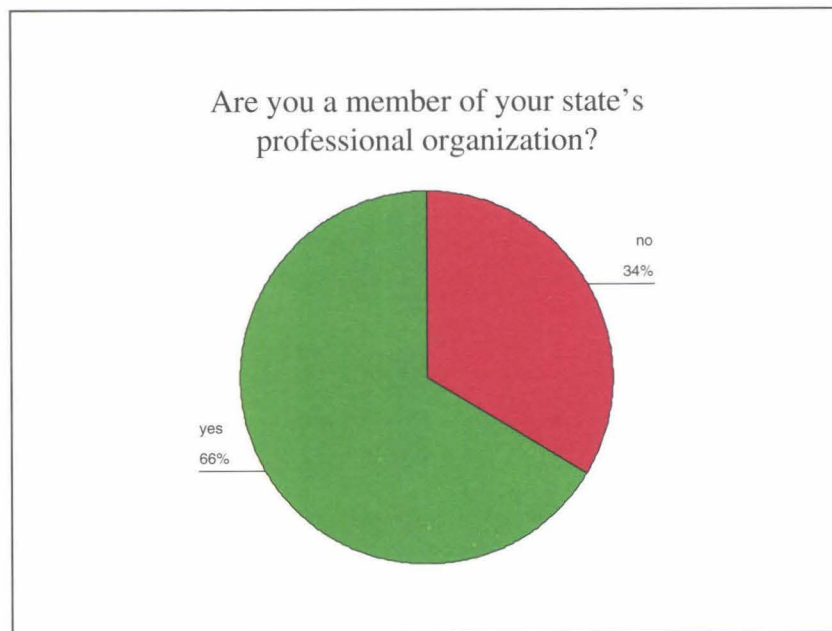
Question #11



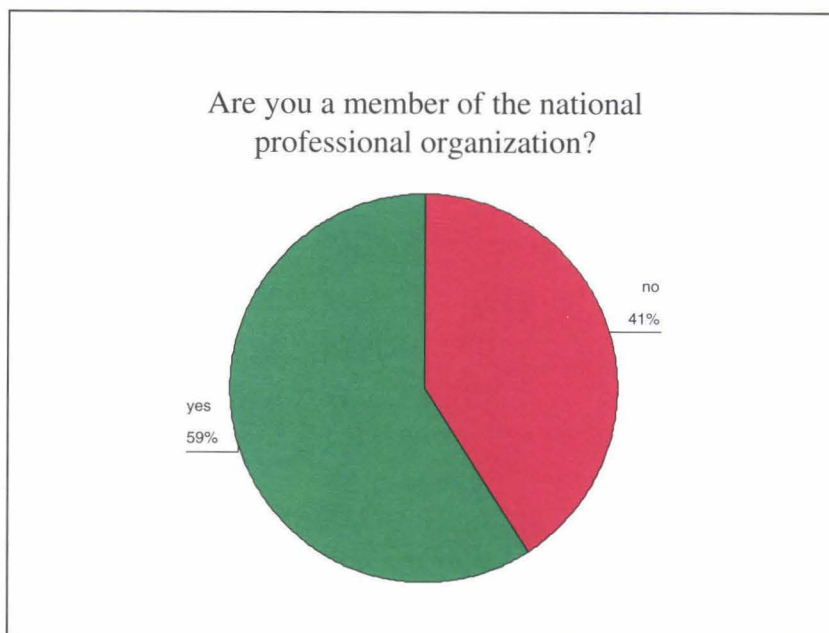
Question #12



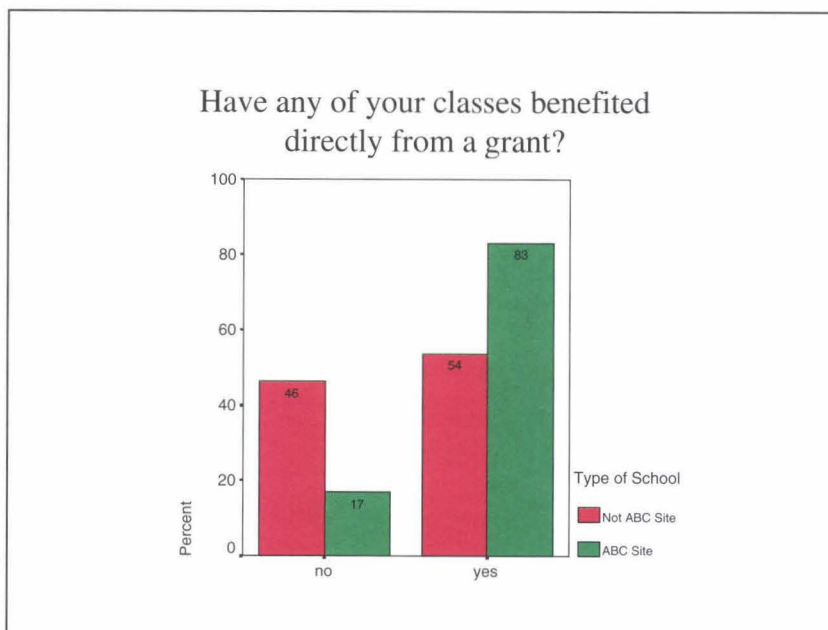
Question #15



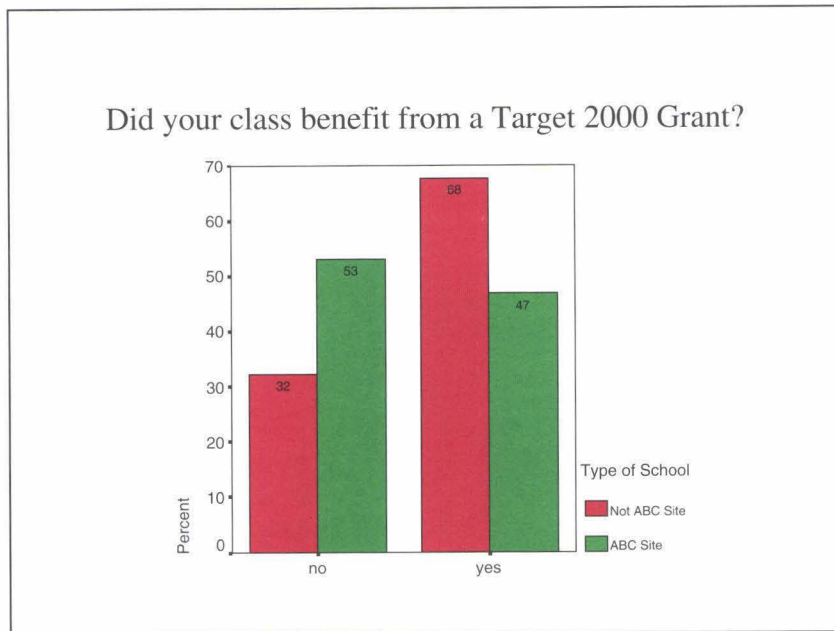
Question #16



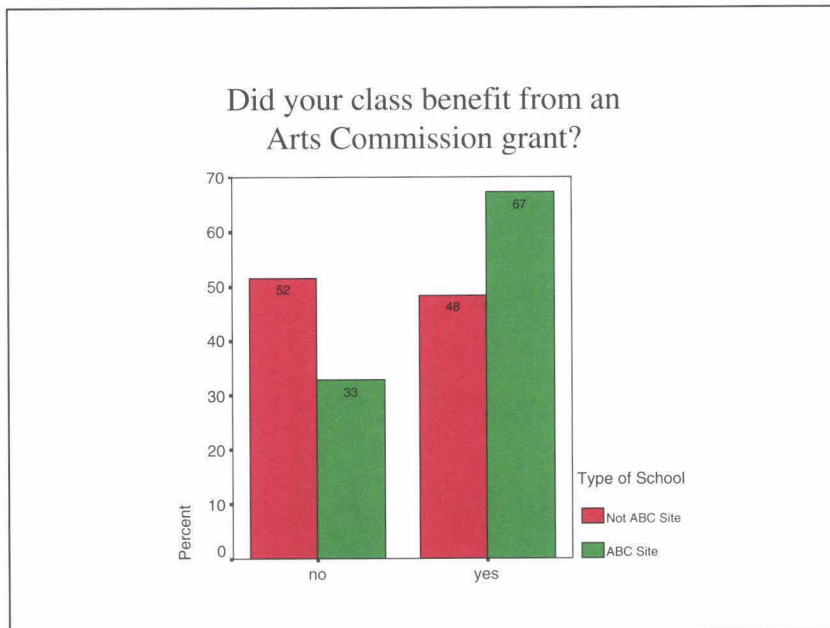
Question #17a



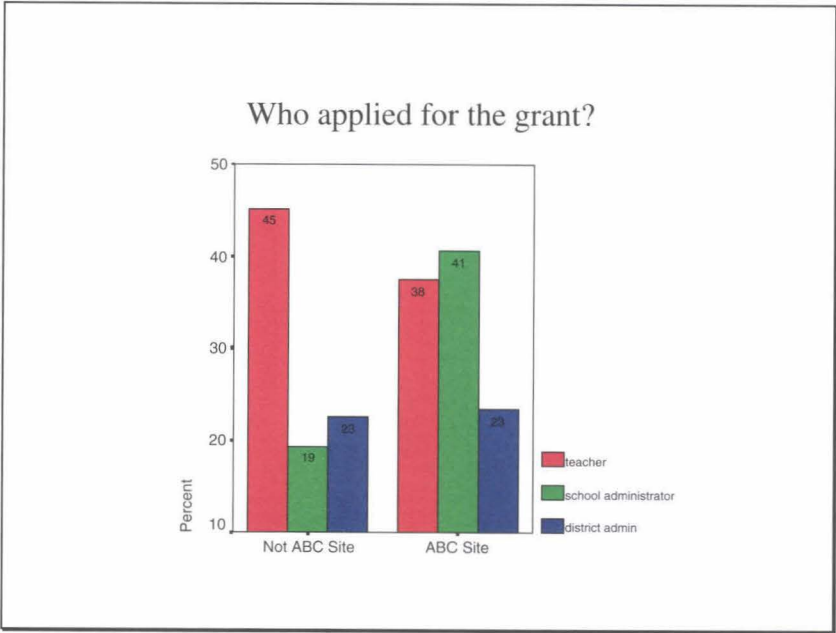
Question #17b



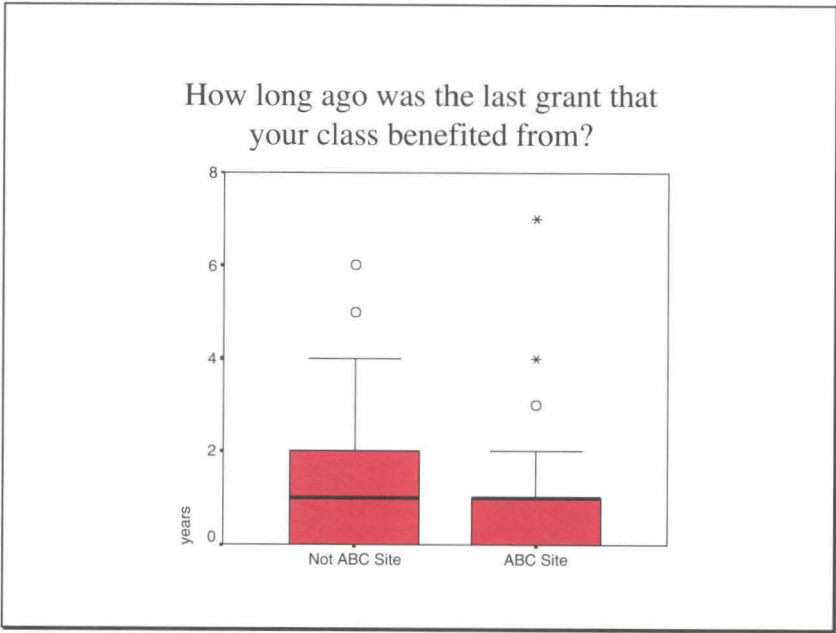
Question #17c



Question #17d

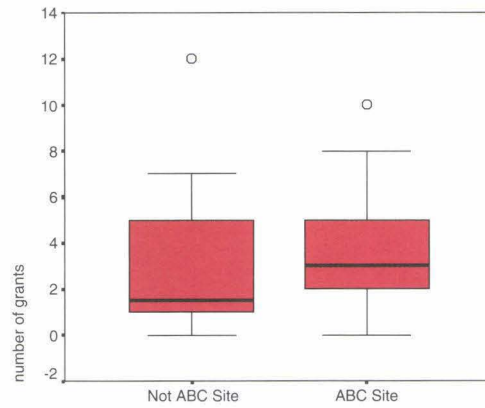


Question #17e



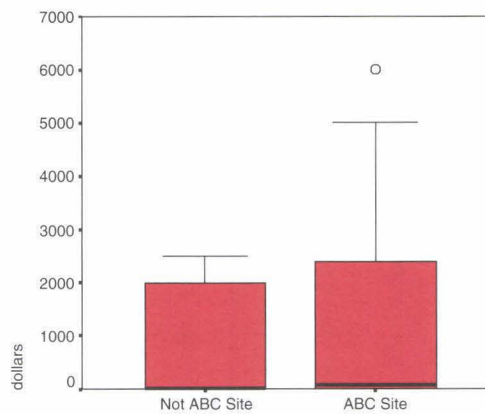
Question #17f

How many grants has your class benefited from in the last five years?



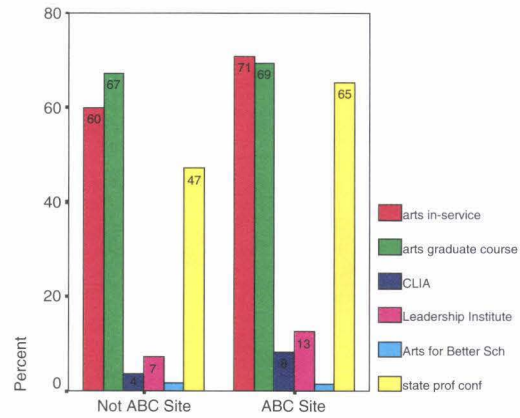
Question #17g

What was the total dollar value of the grants received in the last five years?



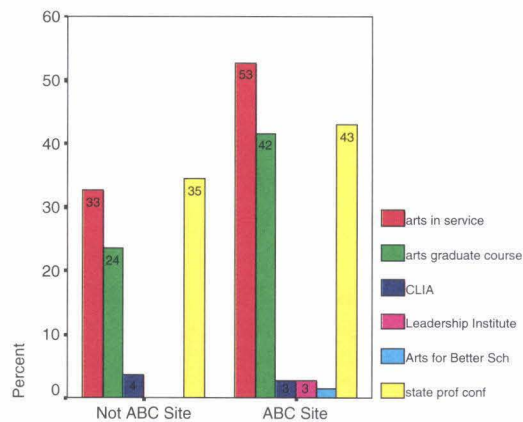
Question #18a

What in-service activities have you attended since becoming an arts educator?

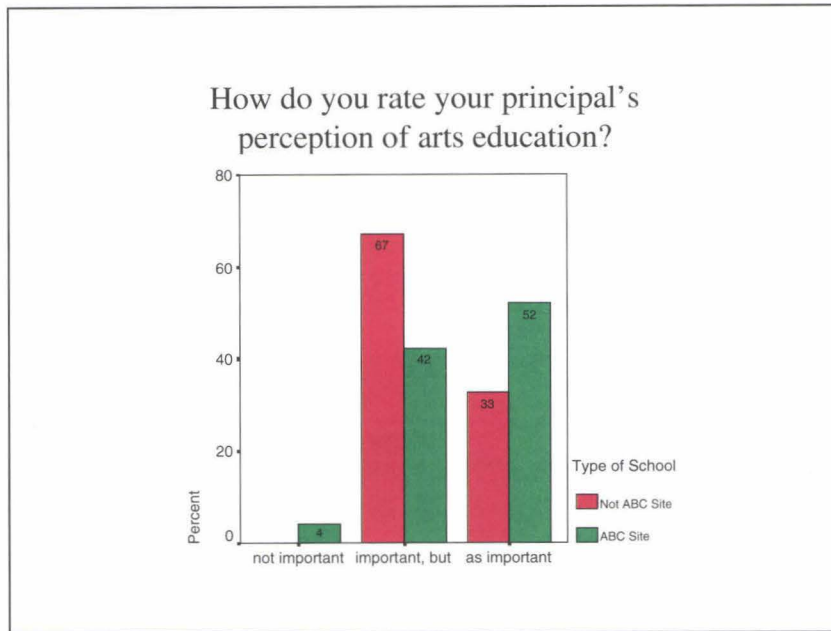


Question #18b

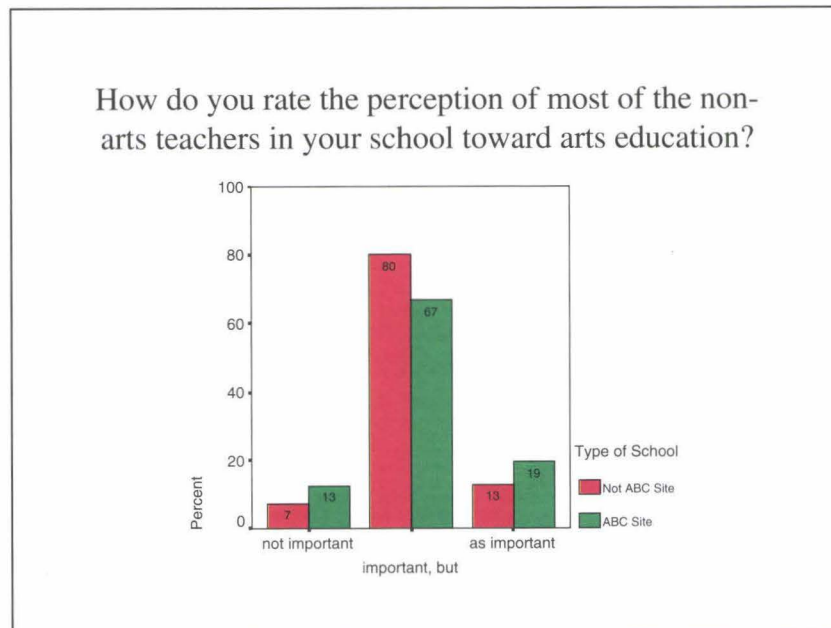
What in-service activities have you attended within the past two years?



Question #19

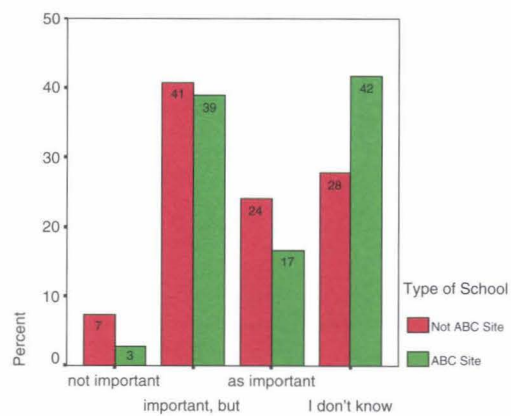


Question #20



Question #21

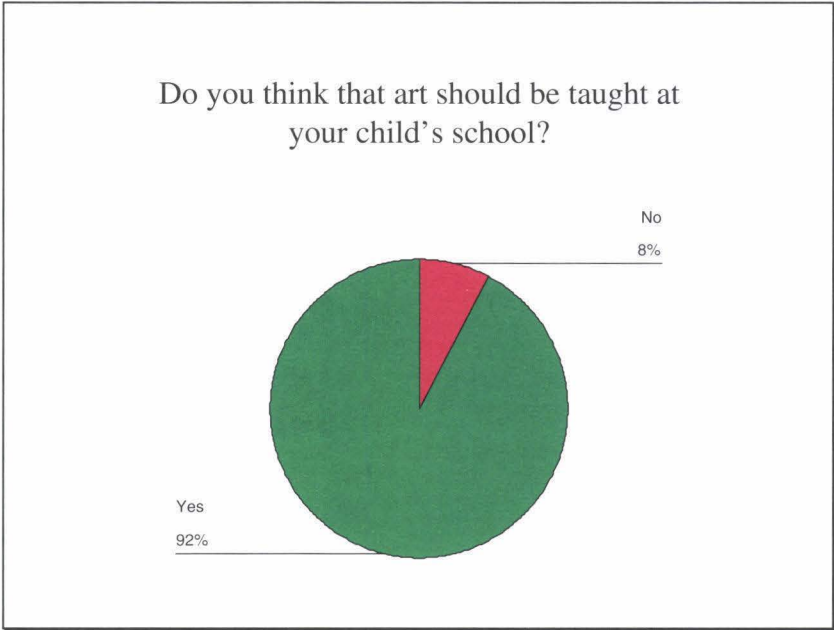
How do you rate your district superintendent's perception of arts education?



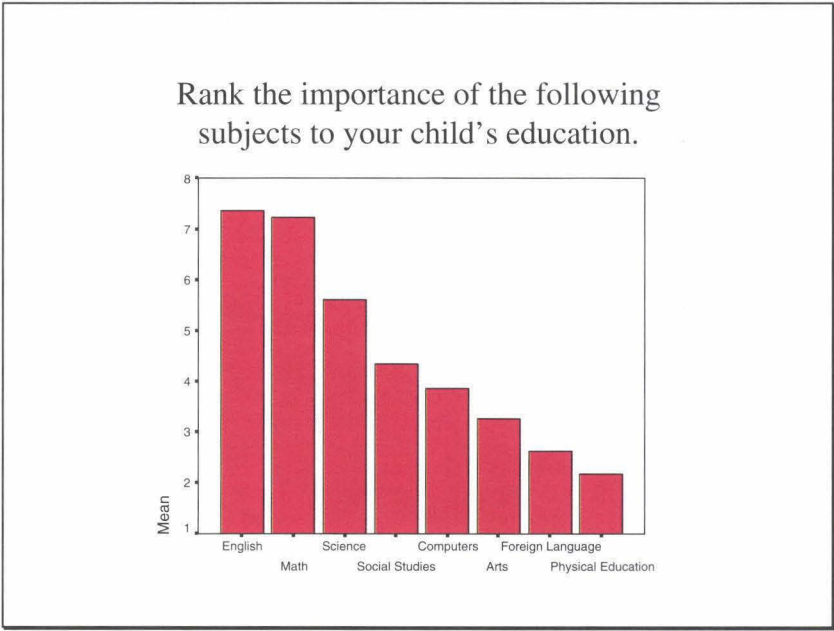
Appendix E
Perceptions of Parents, Teachers, and Administrators

Selected Graphs from the
Parent Questionnaire
and the
Teachers & Administrators Arts Questionnaire

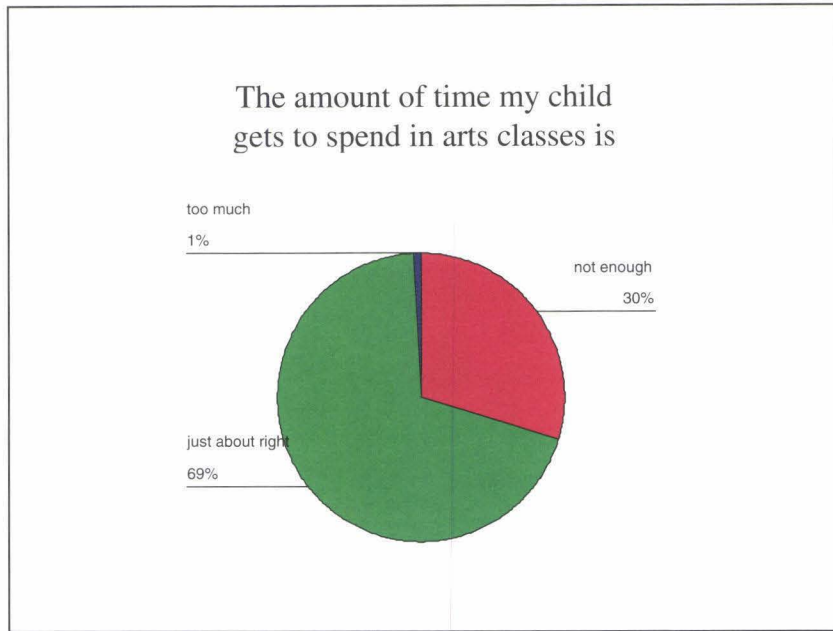
Parent Question #1



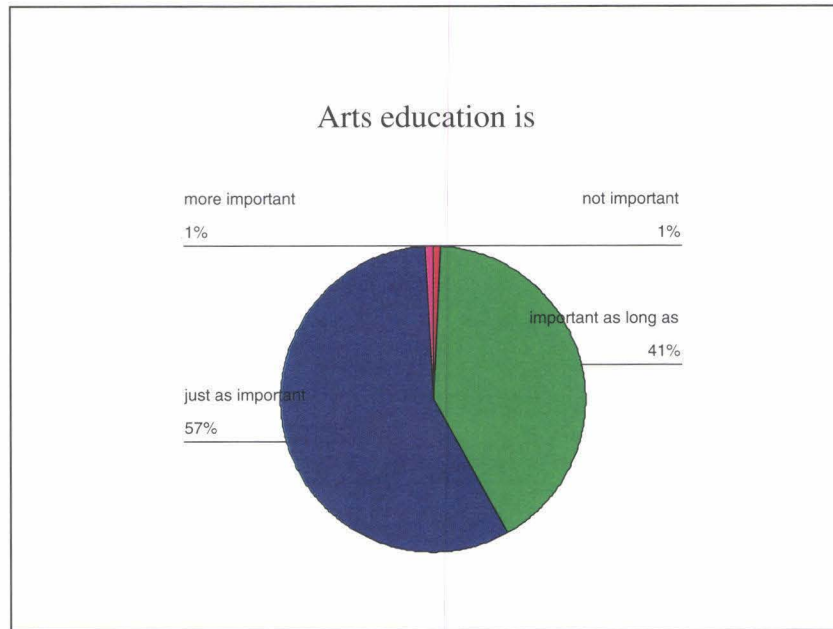
Parent Question #2



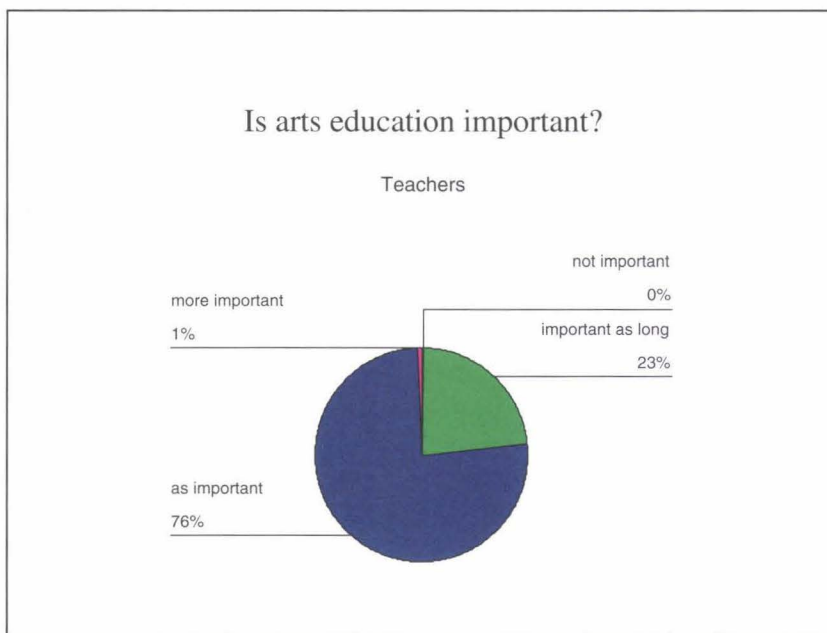
Parent Question #9



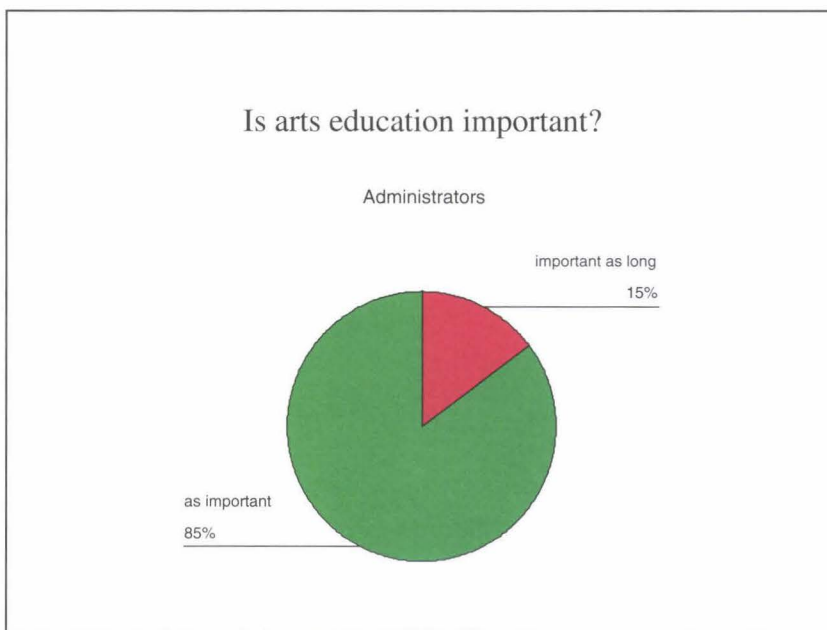
Parent Question #10



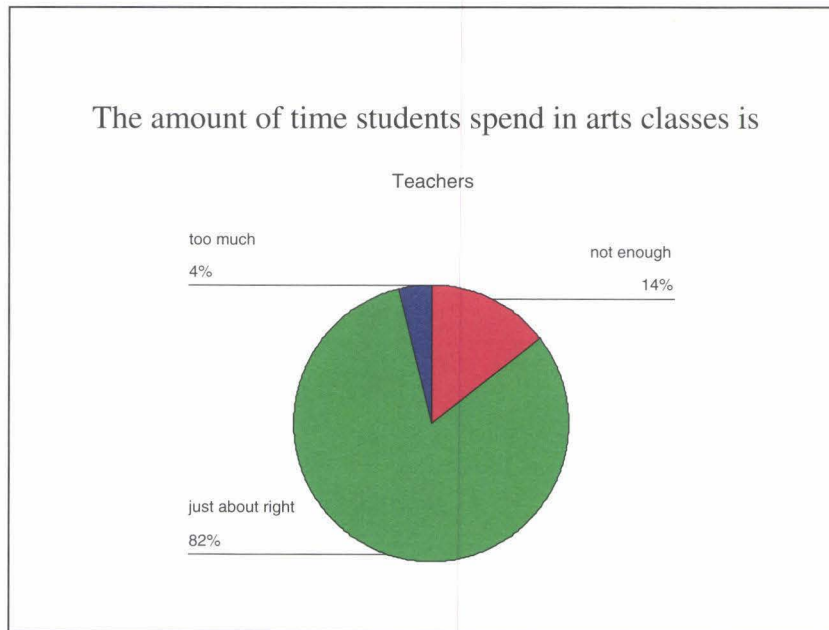
Teacher Question #14



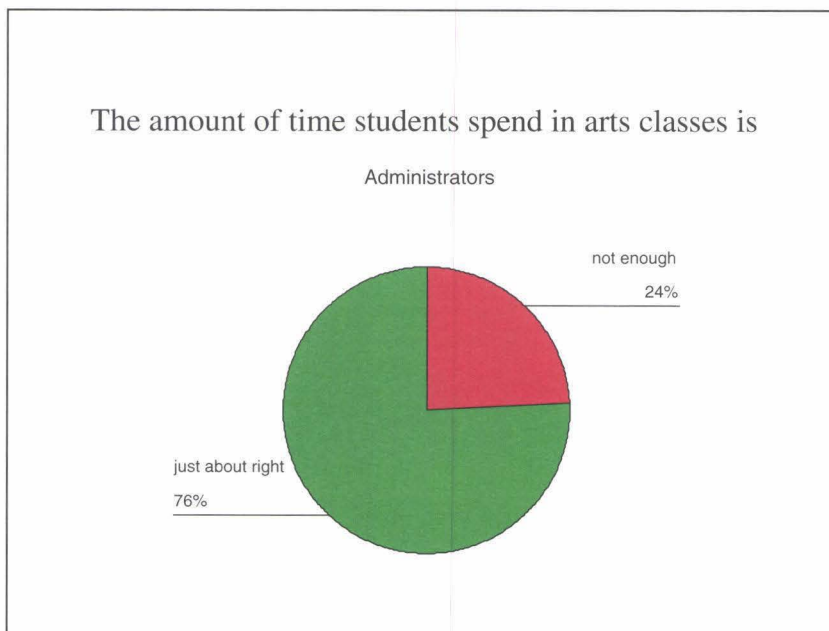
Administrator Question #14



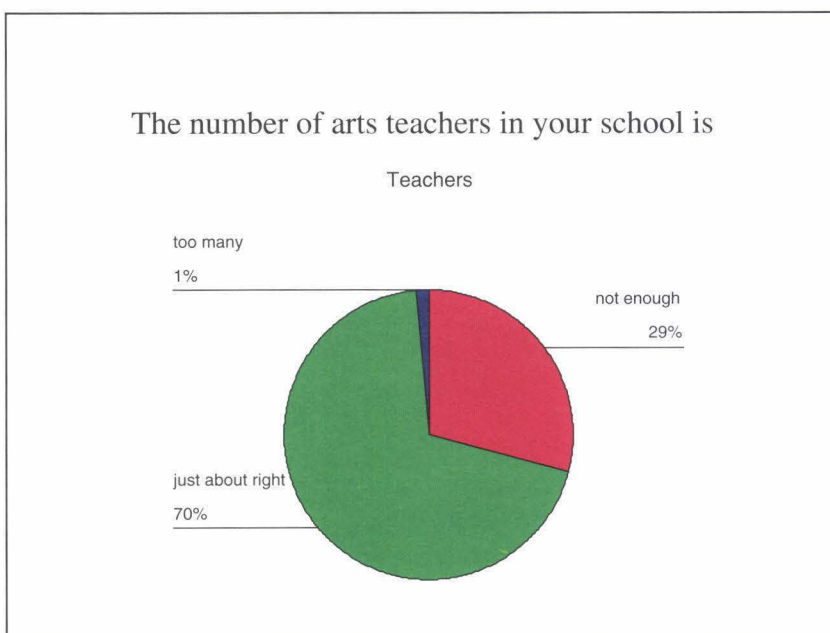
Teacher Question #3



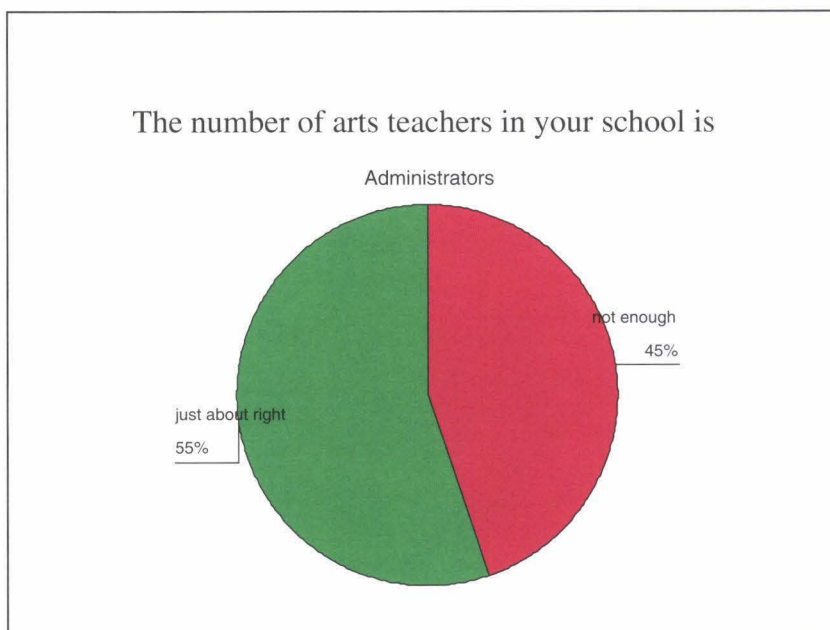
Administrator Question #3



Teacher Question #4

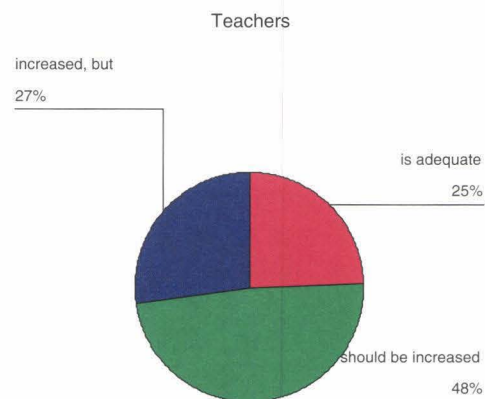


Administrator Question #4



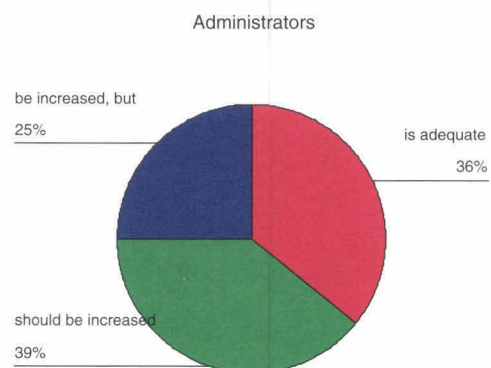
Teacher Question #8

Which of the following best describes funding of arts classes in your school?

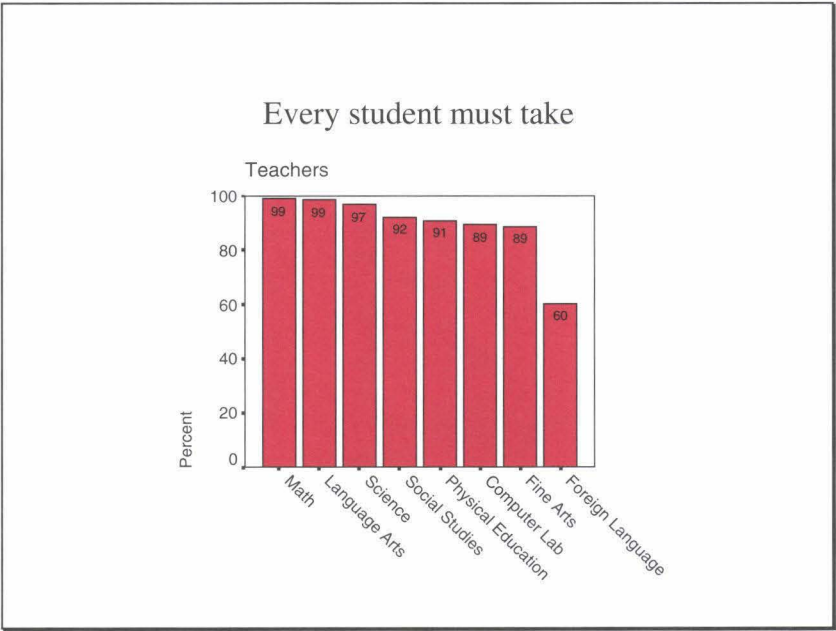


Administrator Question #8

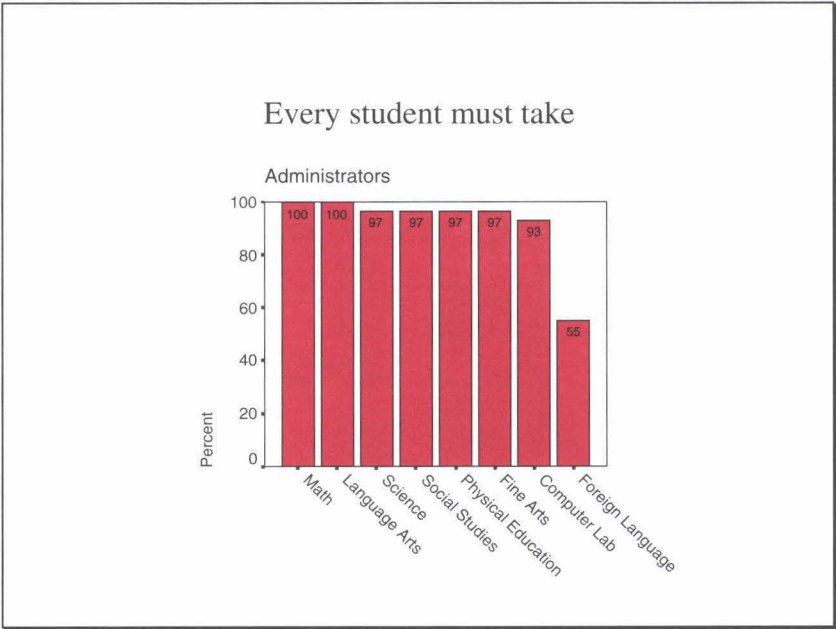
Which of the following best describes funding of arts classes in your school?



Teacher Question #5

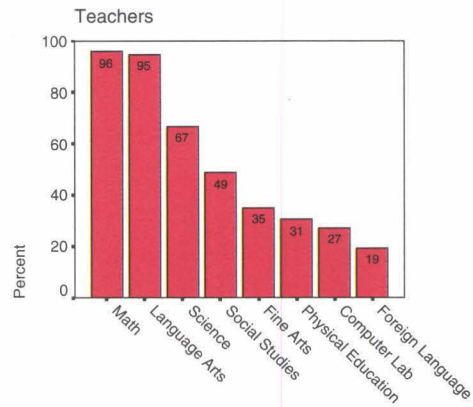


Administrator Question #5



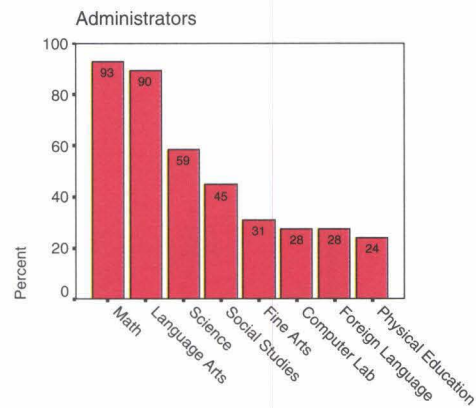
Teacher Question #6

Every student must have every day



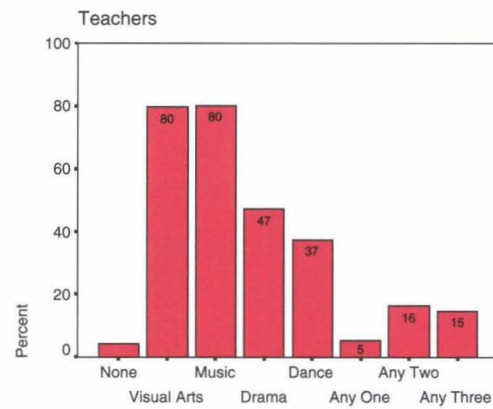
Administrator Question #6

Every student must have every day



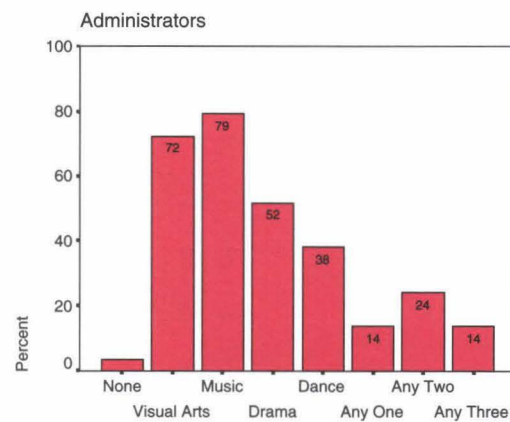
Teacher Question #11

What arts classes should be required for students?



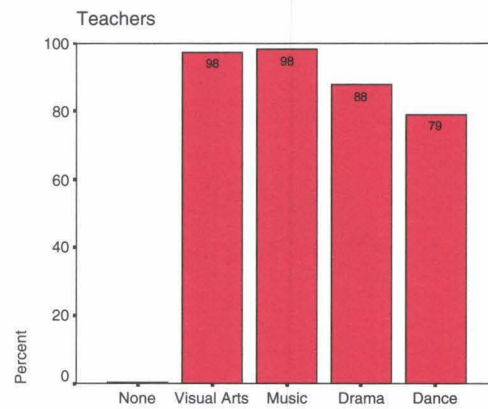
Administrator Question #11

What arts classes should be required for students?



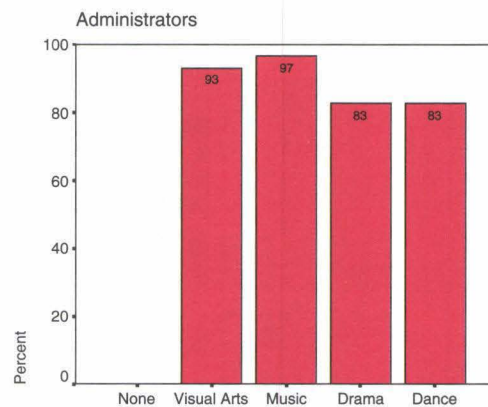
Teacher Question #12

What arts classes should be available for students?

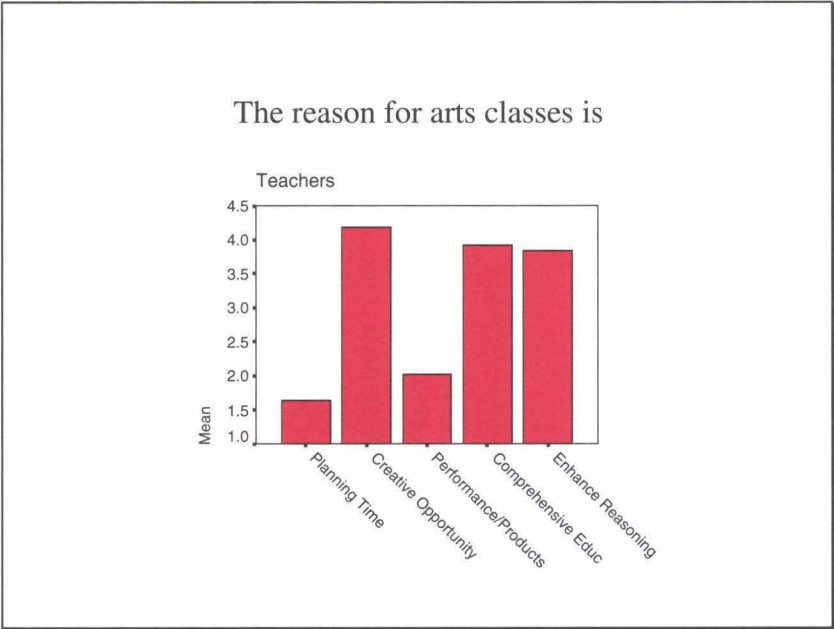


Administrator Question #12

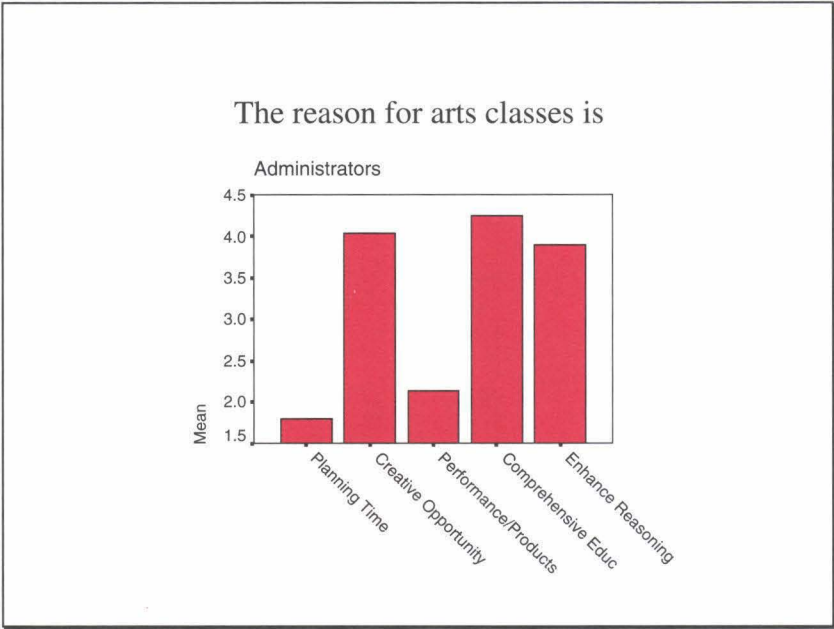
What arts classes should be available for students?



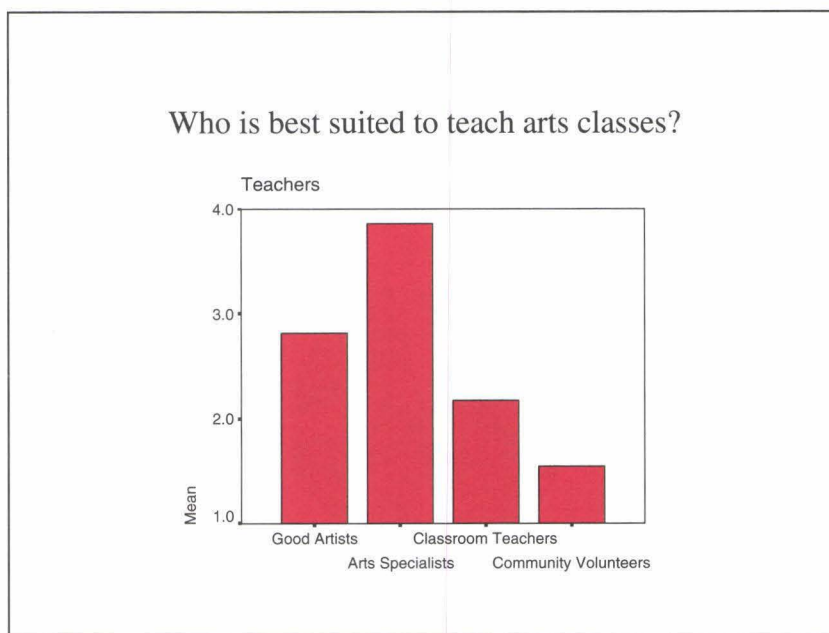
Teacher Question #9



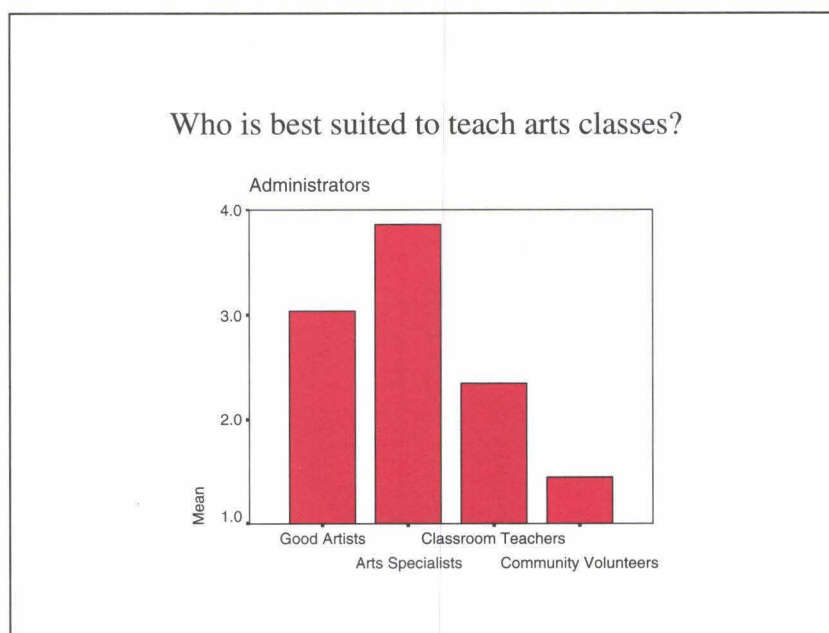
Administrator Question #9



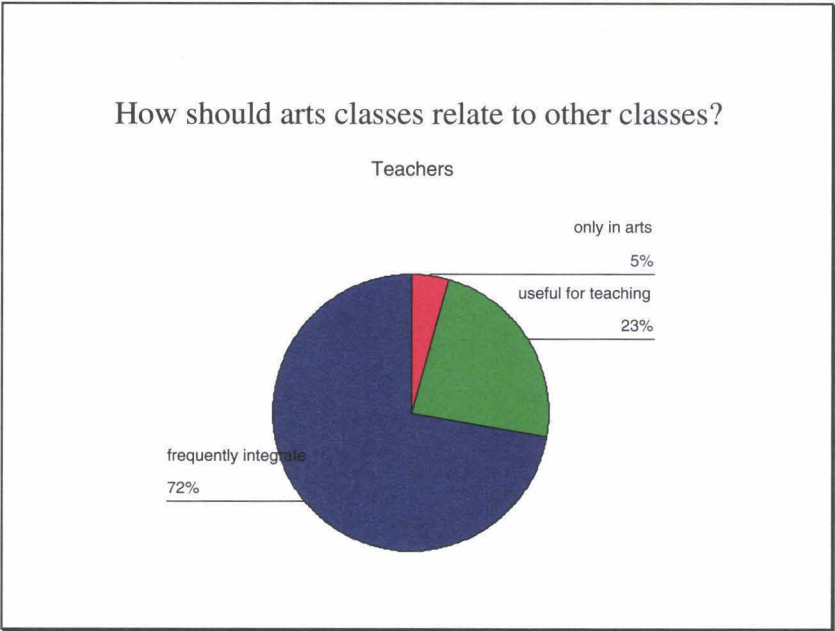
Teacher Question #10



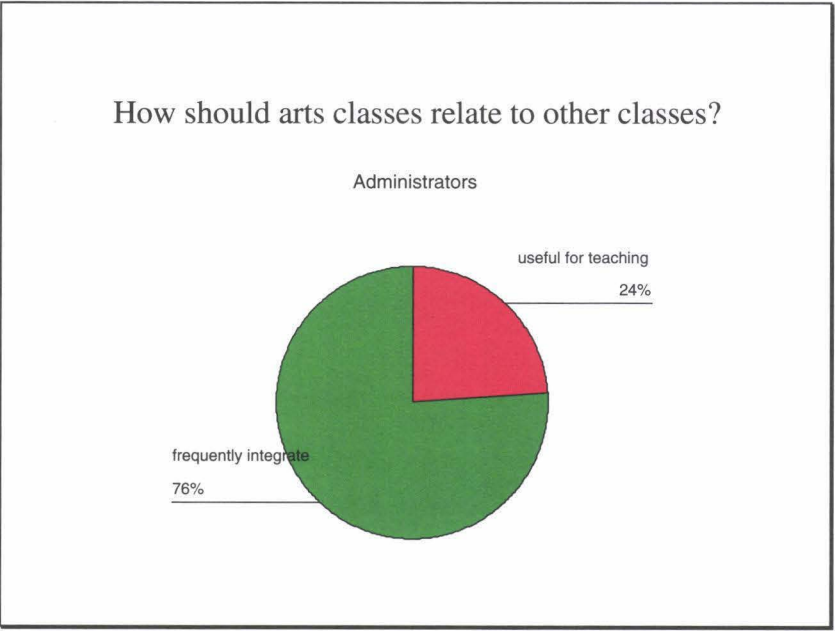
Administrator Question #10



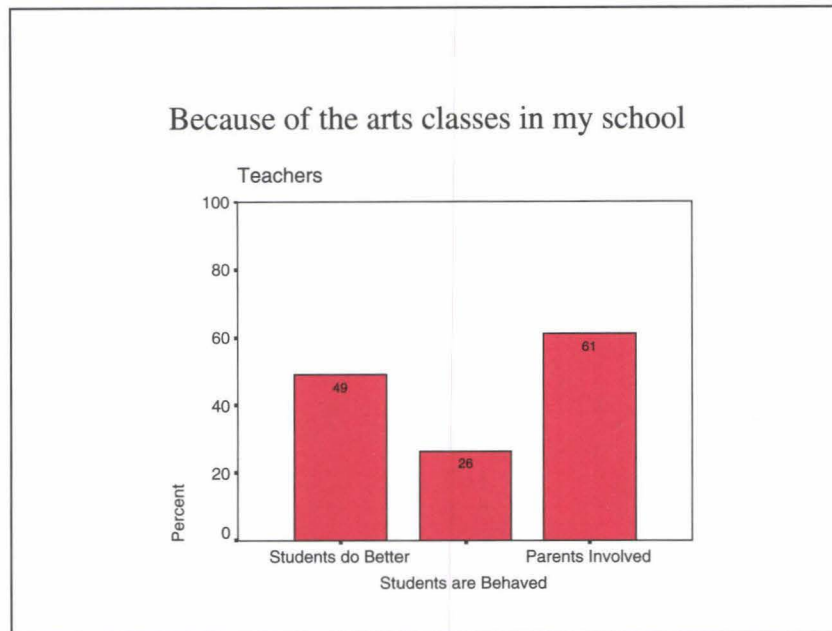
Teacher Question #13



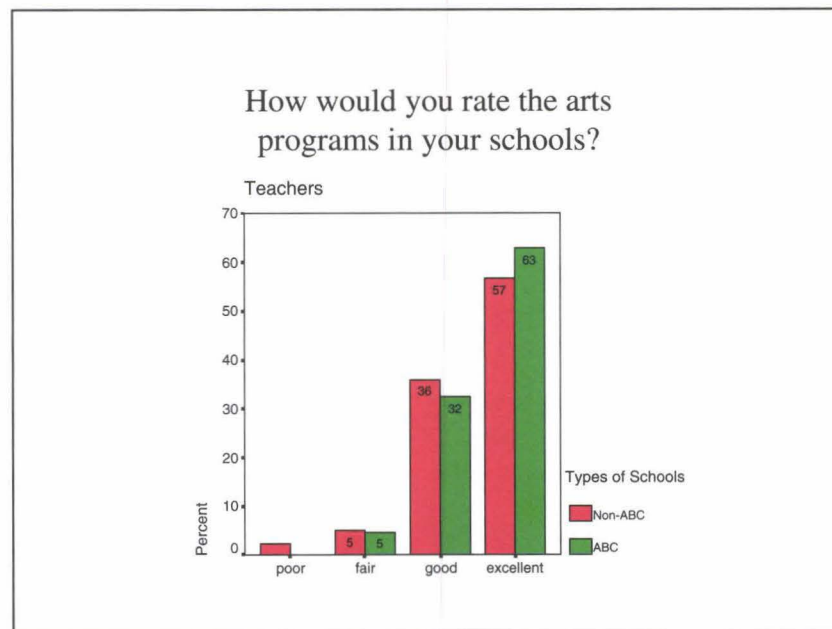
Administrator Question #13



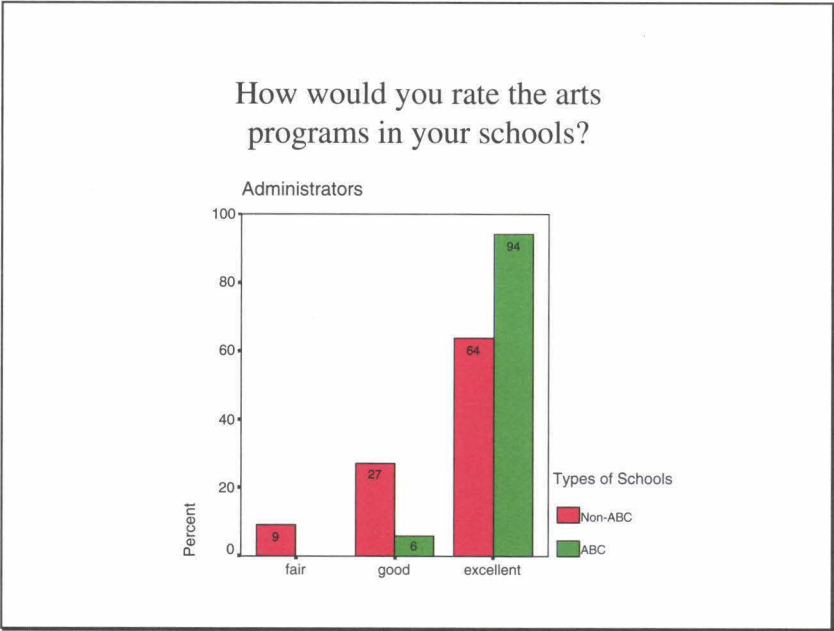
Teacher Question #21



Teacher Question #2



Administrator Question #2



Appendix F

Comparisons of ABC School Sites and Match Schools

General Characteristics

Descriptions of Arts Programs

Special Considerations

School Demographics

Basic Skills Assessment Program Comparisons (3rd Grade)

Metropolitan Achievement Test 7 Comparisons (5th Grade)

School Profiles

- General Characteristics
- Descriptions of Arts Programs
- Special Considerations
- School Demographics
- BSAP Scores (3rd Grade)
- MAT7 Scores (5th Grade)

****ABC school sites are listed first in every comparison that follows. Vertical lines on test score graphs indicate the year that the school became an ABC site.**

Crystal Falls Elementary & Weston Elementary

General Characteristics

- Low socioeconomic communities
- Urban schools
- Large minority population
- High percentage of at risk students
- Old school buildings
- Scarce resources

Arts Programs

- Crystal Falls Elementary
 - Music and art taught in portables
 - Music and art once per week for 45 minutes
 - After-school dance with artist-in-residence
- Weston Elementary
 - Music taught on stage; art carried on a cart
 - Music and art once per week for 40 minutes
 - Kindergarten music and art for 30 minutes

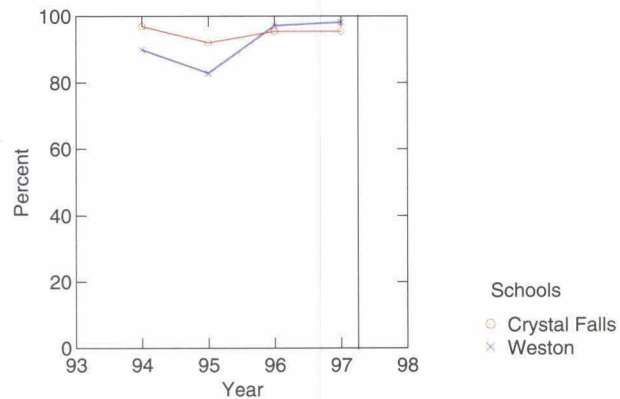
Special Considerations

- Crystal Falls Elementary
 - Recently became ABC site
 - Grants used for artists-in-residence
 - Emphasis on cultural performances
- Weston Elementary
 - Transient music and art teacher
 - Small chorus and strings program
 - Performance-based music program

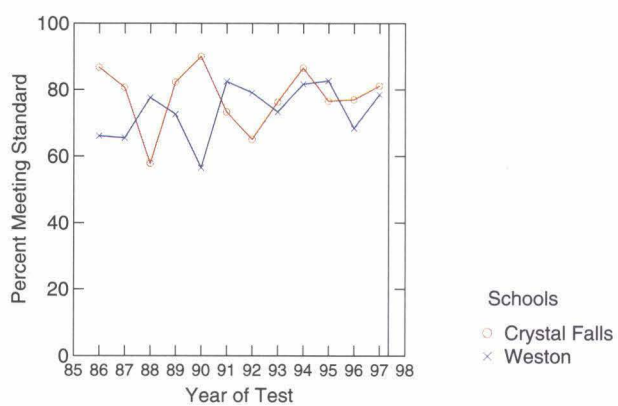
School Demographics

- Crystal Falls Elementary
 - 95% free/reduced lunch
 - 10% gifted
 - 13:1 pupil-teacher ratio
- Weston Elementary
 - 98% free/reduced lunch
 - 12% gifted
 - 15:1 pupil-teacher ratio

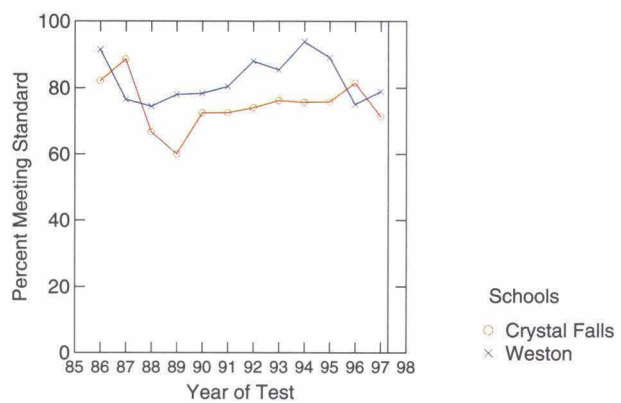
Percent Free & Reduced Lunch



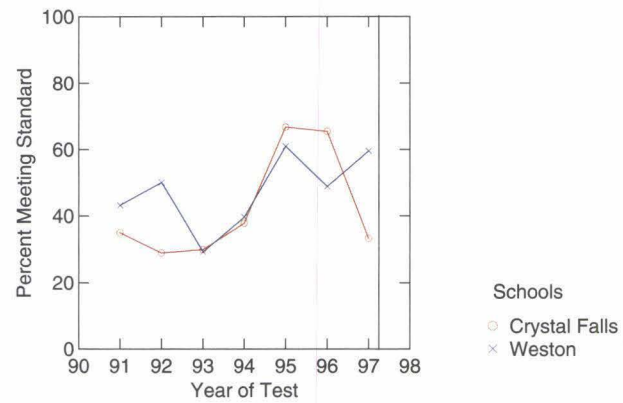
3rd Grade BSAP Math



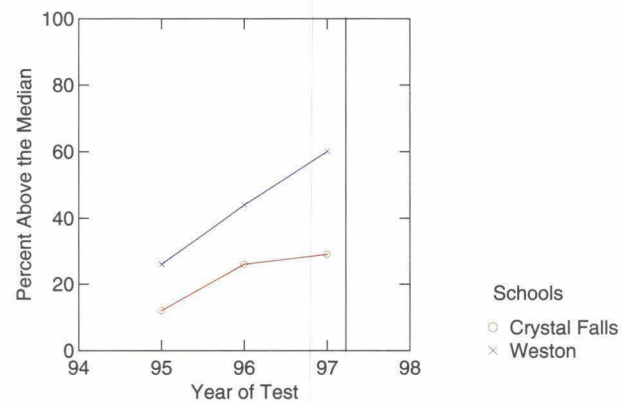
3rd Grade BSAP Reading



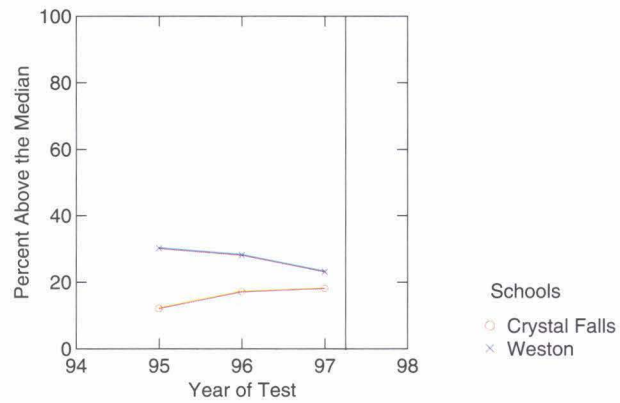
3rd Grade BSAP Science



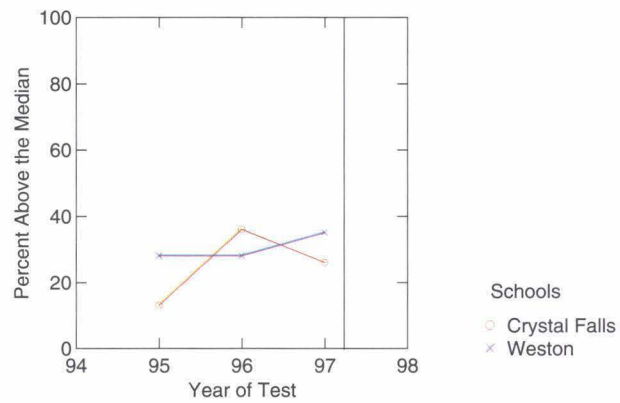
5th Grade MAT7 Math



5th Grade MAT7 Reading



5th Grade MAT7 Language



R. T. Limbfield Elementary & Great Shores Elementary

General Characteristics

- Suburban Schools
- Located in “mixed” economic communities
- Many extra-curricular opportunities
- Strong community support
- Good facilities and resources

Arts Programs

- Limbfield Elementary
 - Music and art once per week for 40 minutes
 - Heavy use of artist-in-residence program
 - Breadth of activities supported by grants
- Great Shores Elementary
 - Music and art once per week for 40 minutes
 - Strings offered twice a week
 - Emphasis on art shows and music performances

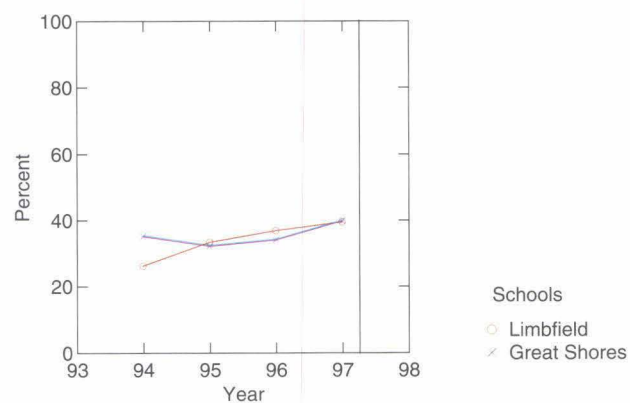
Special Considerations

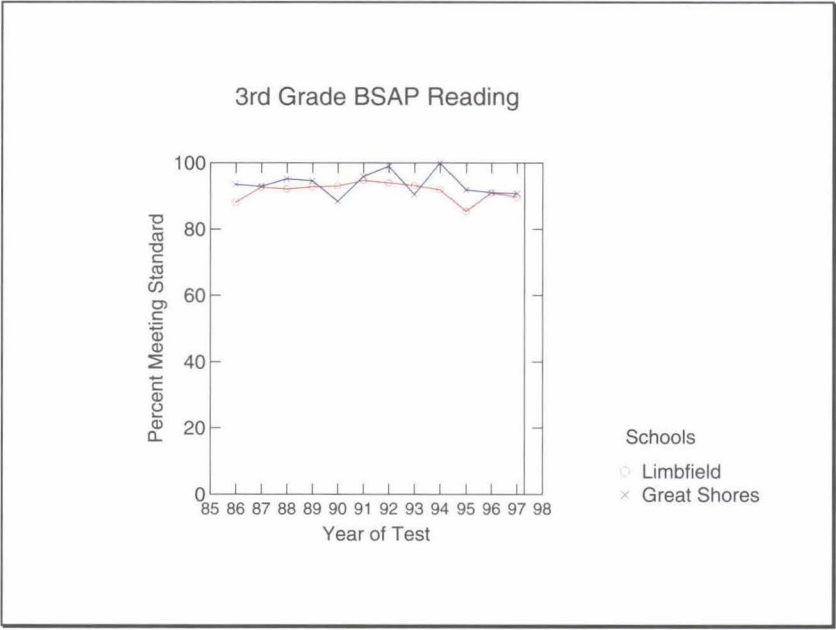
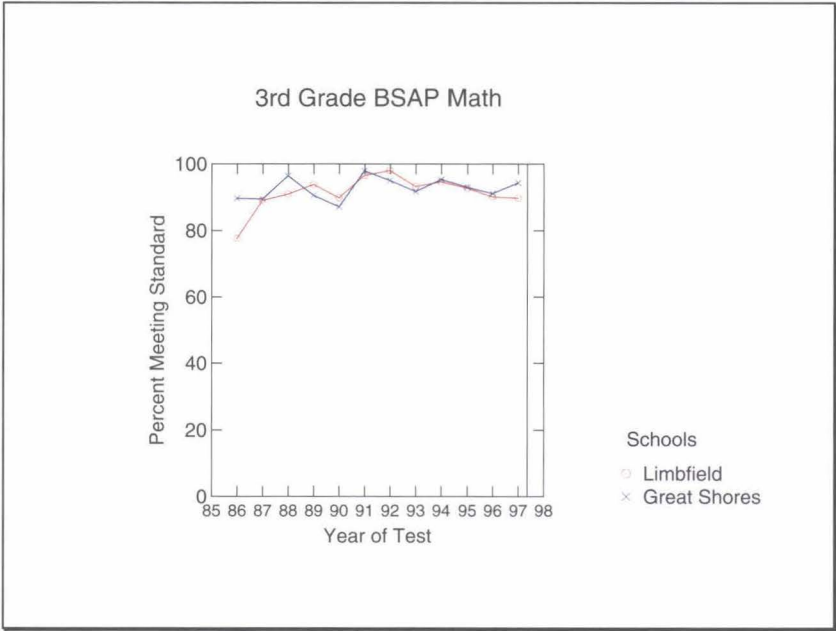
- Limbfield Elementary
 - Recently became ABC site
 - Full-time special assistant handles grants
 - Active community arts council
- Great Shores Elementary
 - Support from community arts center
 - Obtains ideas from ABC site in district
 - Support from district-level Target 2000 grant

School Demographics

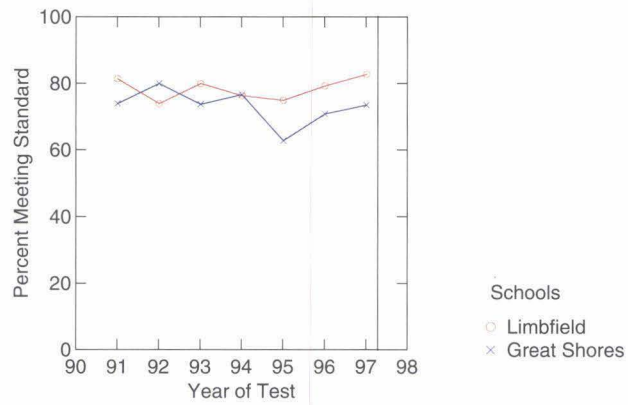
- Limbfield Elementary
 - 40% free/reduced lunch
 - 24% gifted
 - 19:1 pupil-teacher ratio
- Great Shores Elementary
 - 40% free/reduced lunch
 - 24% gifted
 - 17:1 pupil-teacher ratio

Percent Free & Reduced Lunch

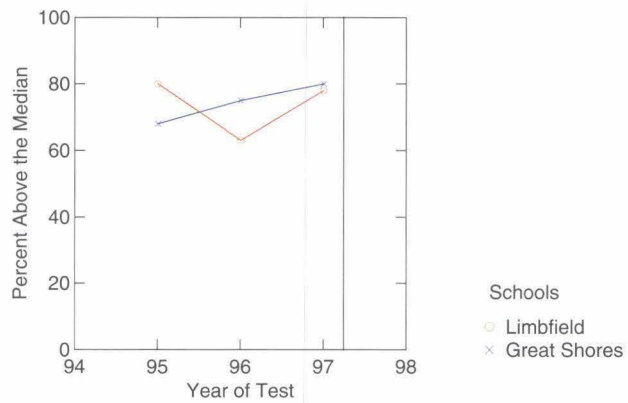




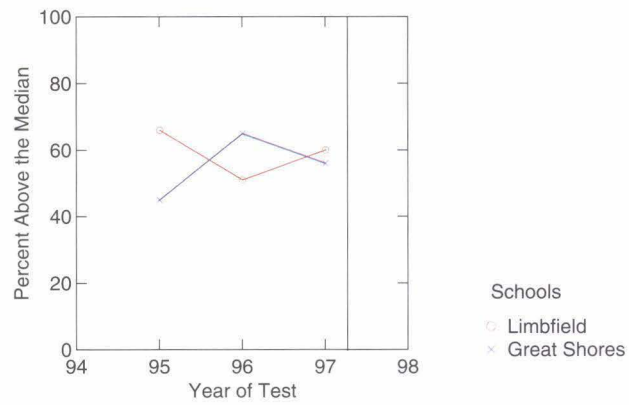
3rd Grade BSAP Science



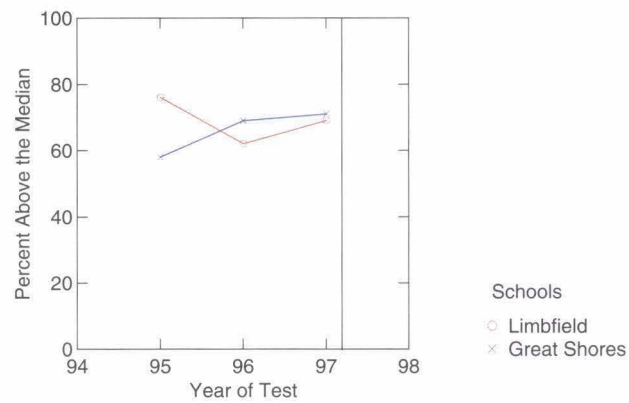
5th Grade MAT7 Math



5th Grade MAT7 Reading



5th Grade MAT7 Language



Florence Nightingale Elementary & Prairie View Elementary

General Characteristics

- Urban schools
- Lower-middle class neighborhood
- Static neighborhoods until recently
- Old school buildings
- A study in contrasts

Arts Programs

- Florence Nightingale Elementary
 - Art, music, drama, dance 45 minutes per week
 - Strings twice per week
 - Many extra-curricular opportunities
- Prairie View Elementary
 - Art and music once per week for 45 minutes
 - Music performances emphasized
 - Music classes meet in gymnasium

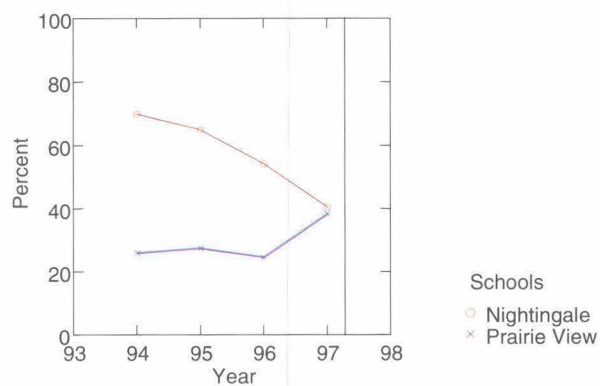
Special Considerations

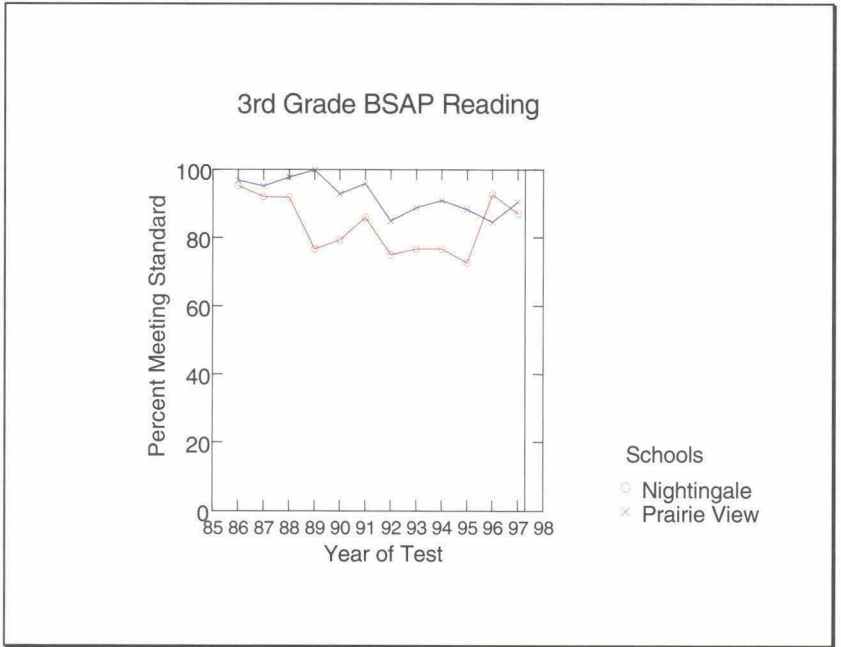
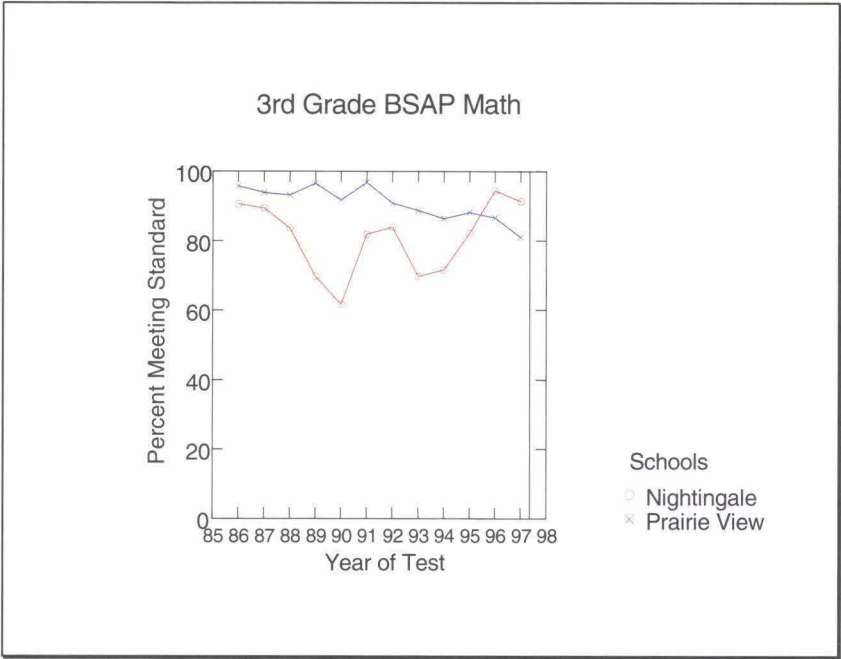
- Florence Nightingale Elementary
 - Partial arts magnet school for three years
 - Recently became ABC site
 - Dynamic demographic shift
- Prairie View Elementary
 - Old neighborhood school with parental support
 - Past blue-ribbon school of excellence
 - Stable administration and faculty

School Demographics

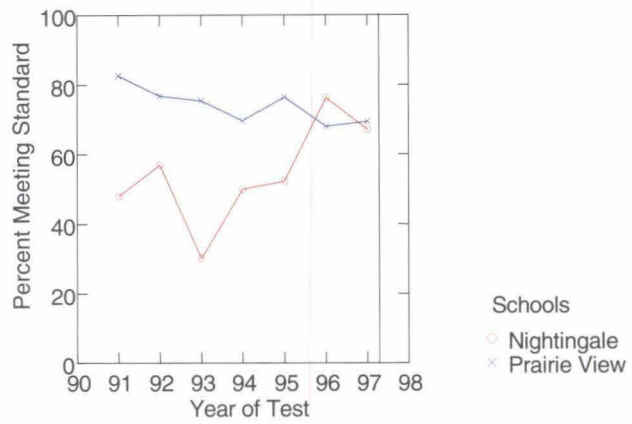
- Florence Nightingale Elementary
 - 41% free/reduced lunch
 - 23% gifted
 - 18:1 pupil-teacher ratio
- Prairie View Elementary
 - 38% free/reduced lunch
 - 24% gifted
 - 18:1 pupil-teacher ratio

Percent Free & Reduced Lunch

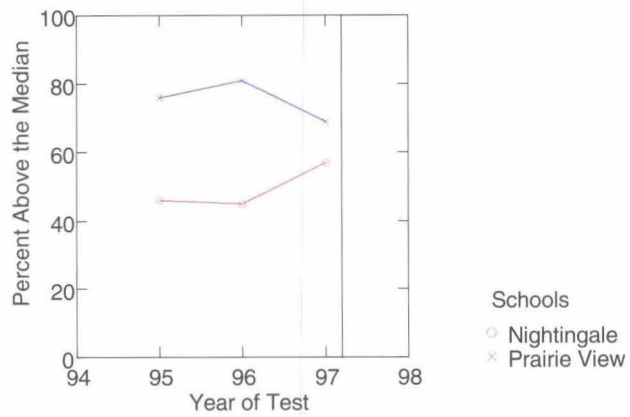


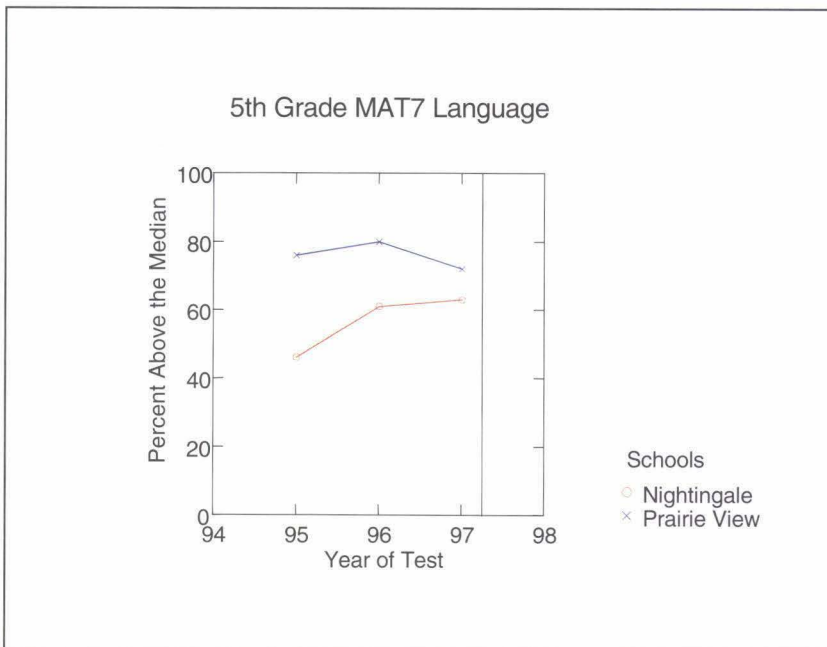
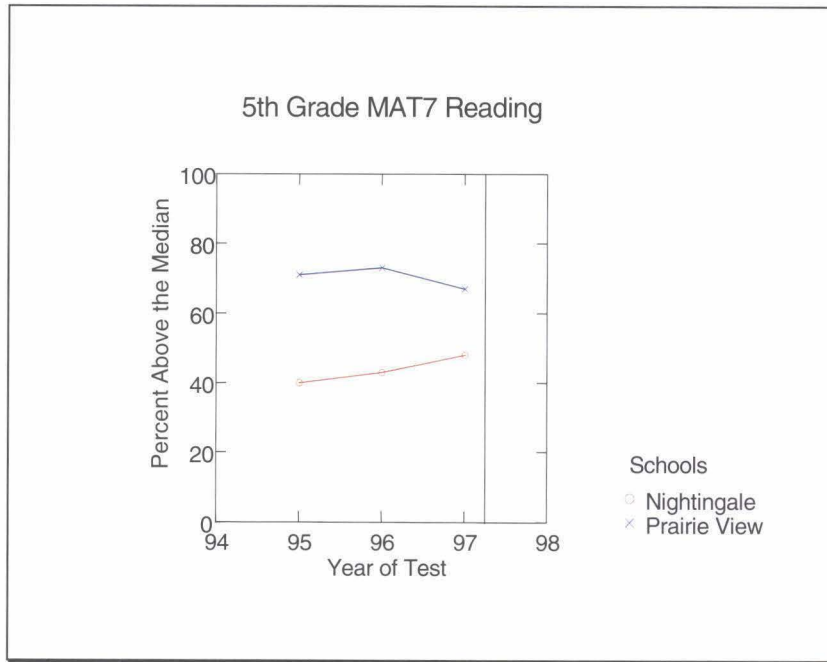


3rd Grade BSAP Science



5th Grade MAT7 Math





Fair Meadows Elementary & Sunset Elementary

General Characteristics

- Outer suburban schools
- Lower-middle class neighborhood
- Recent restructuring at both schools
- Good buildings and resources

Arts Programs

- Fair Meadows Elementary
 - Art and music once per week for 40 minutes
 - Strings once per week
 - Emphasis on thematic units and programs
- Sunset Elementary
 - Art and music once per week for 40 minutes
 - After-school chorus and bell choir
 - Emphasis on gifted art program

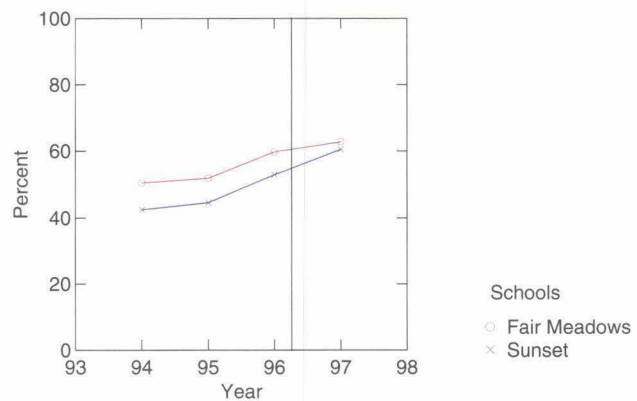
Special Considerations

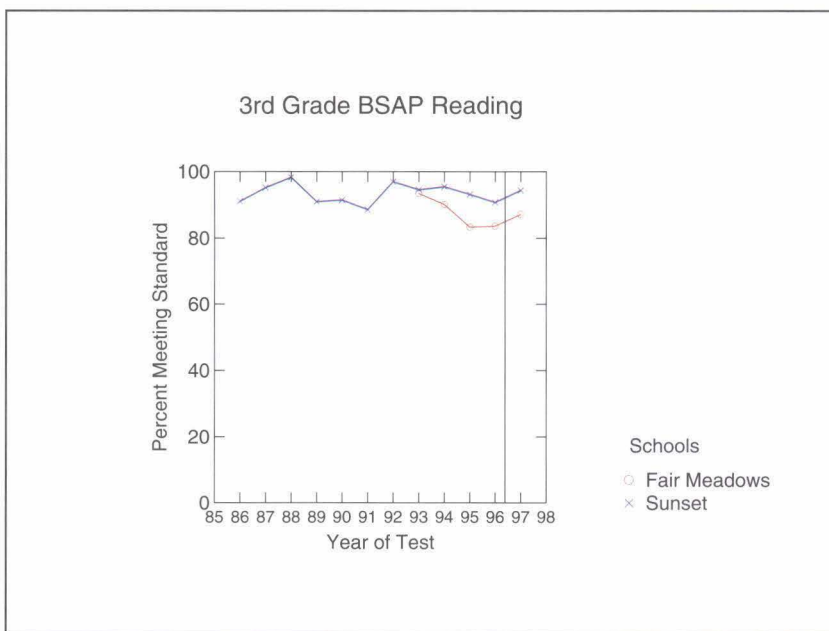
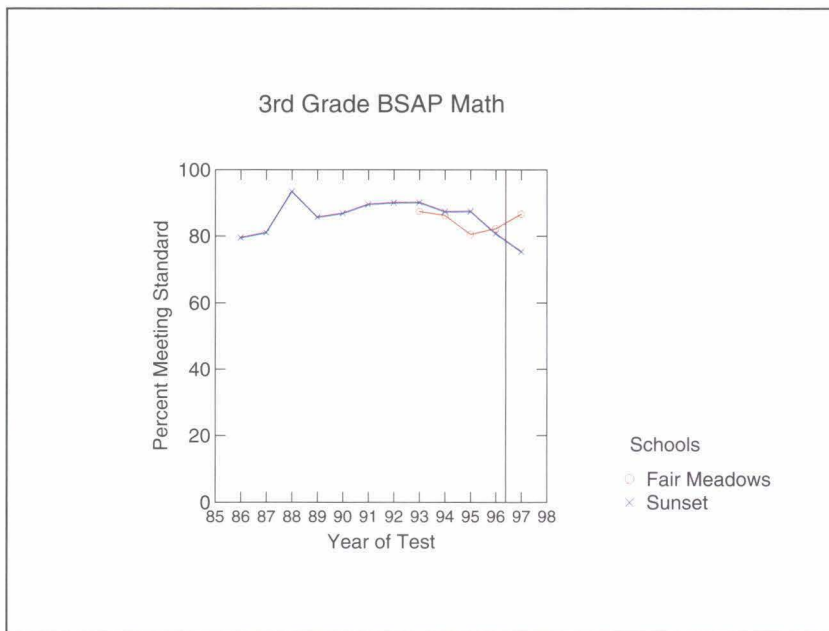
- Fair Meadows Elementary
 - Opened six years ago for grades 3, 4, and 5
 - Recently became ABC site
 - Local administrative support for arts is split
- Sunset Elementary
 - Recent rezoning has changed demographics
 - Reliance on district initiatives
 - Local administration is supportive of arts

School Demographics

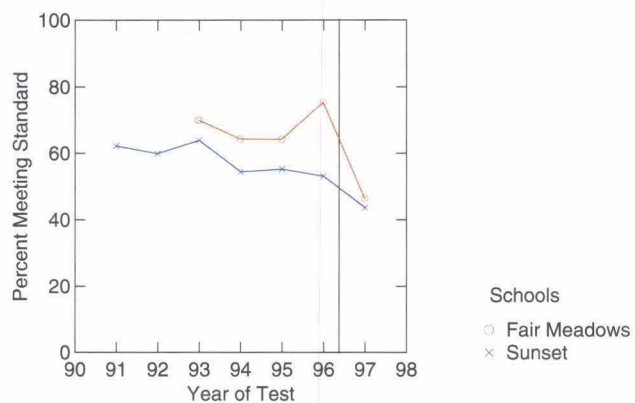
- Fair Meadows Elementary
 - 63% free/reduced lunch
 - 6% gifted
 - 17:1 pupil-teacher ratio
- Sunset Elementary
 - 60% free/reduced lunch
 - 7% gifted
 - 18:1 pupil-teacher ratio

Percent Free & Reduced Lunch

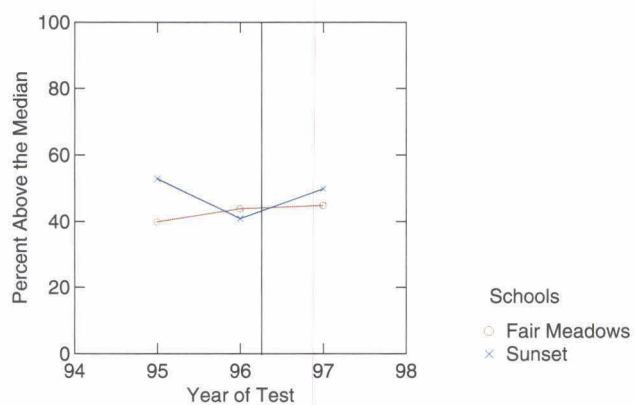




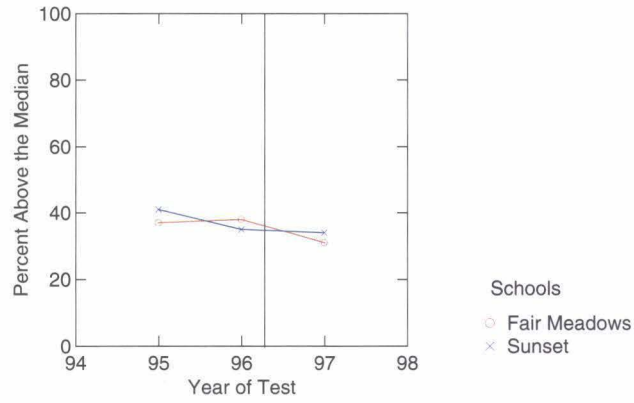
3rd Grade BSAP Science



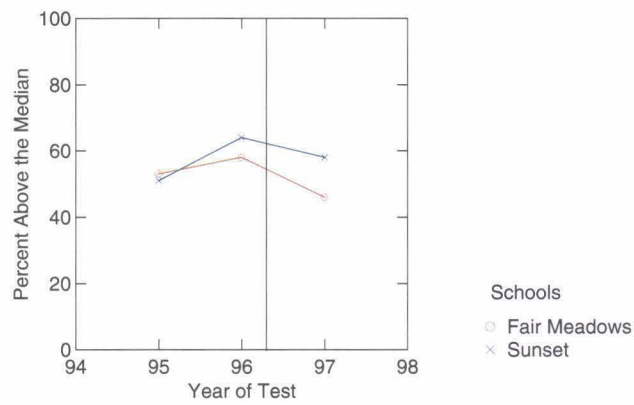
5th Grade MAT7 Math



5th Grade MAT7 Reading



5th Grade MAT7 Language



Charles Eason Elementary & Brooksprings Elementary

General Characteristics

- Suburban schools
- Middle-class school population
- Old buildings
- New principals
- Strong parental support

Arts Programs

- Charles Eason Elementary
 - Art and music for 80 minutes per week
 - Drama and dance for 40 minutes* per week
 - Many in- and after-school arts opportunities
- Brooksprings Elementary
 - Art and music once per week for 45 minutes
 - Music “room” is on stage in cafeteria
 - A few limited after-school activities

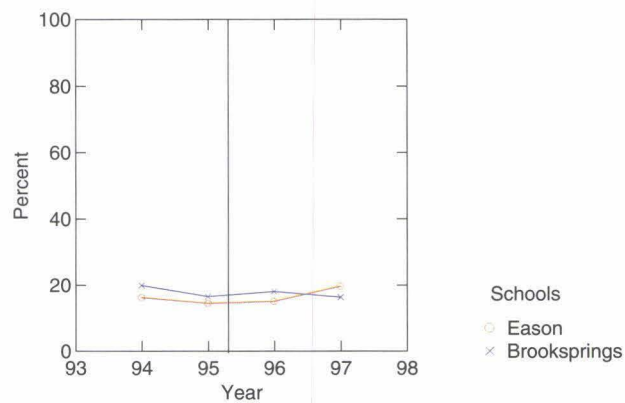
Special Considerations

- Charles Eason Elementary
 - Arts magnet school
 - School population differs from neighborhood
 - Strong focus on arts
- Brooksprings Elementary
 - Transient arts teachers
 - Past local administration supportive of arts
 - Teacher and parent support saves arts

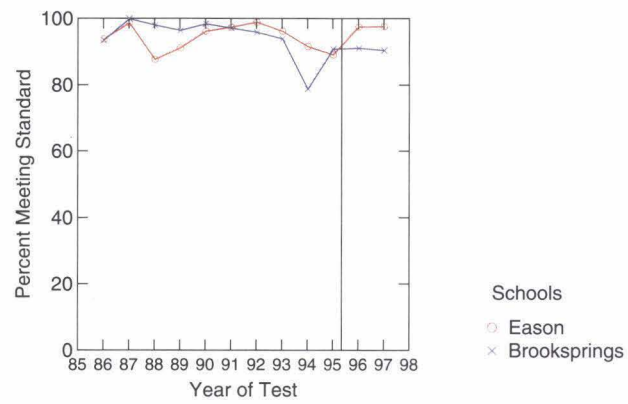
School Demographics

- Charles Eason Elementary
 - 20% free/reduced lunch
 - 12% gifted
 - 15:1 pupil-teacher ratio
- Brooksprings Elementary
 - 16% free/reduced lunch
 - 12% gifted
 - 16:1 pupil-teacher ratio

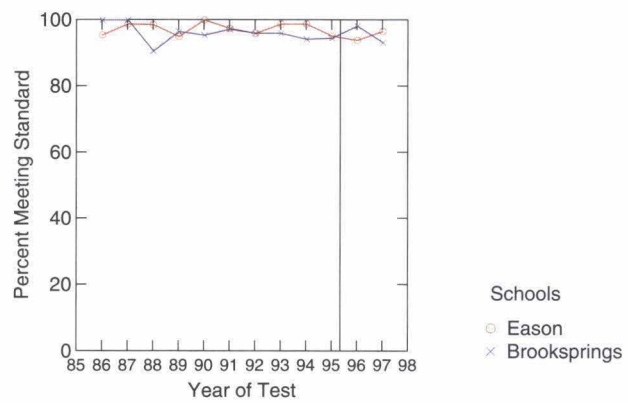
Percent Free & Reduced Lunch

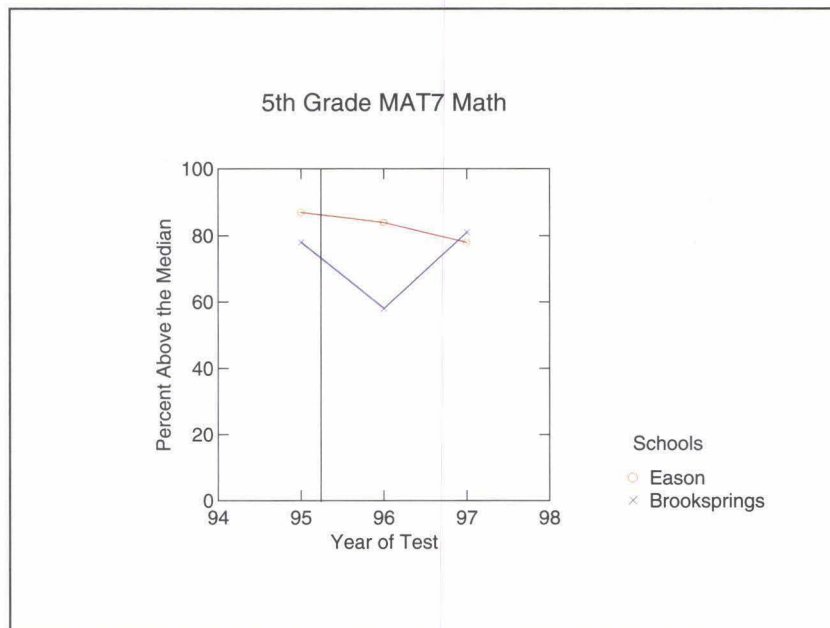
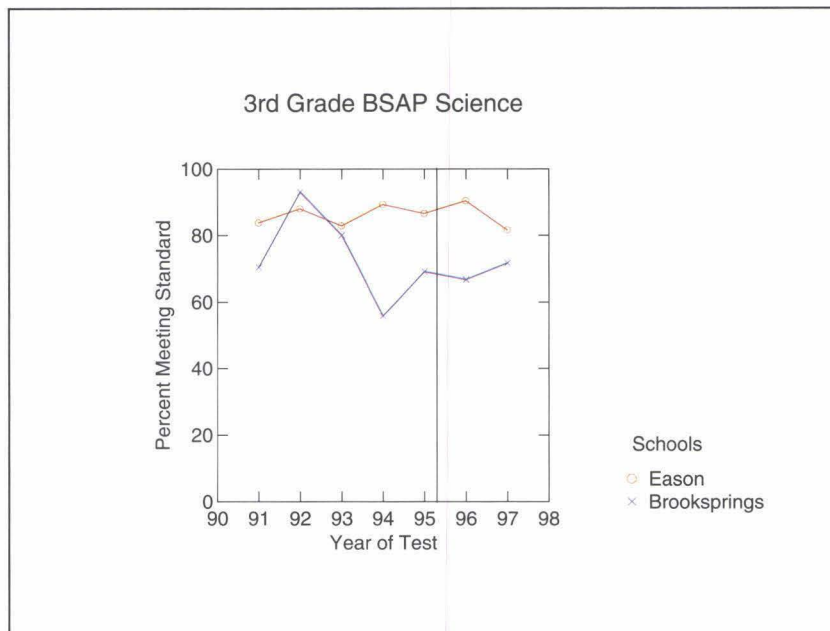


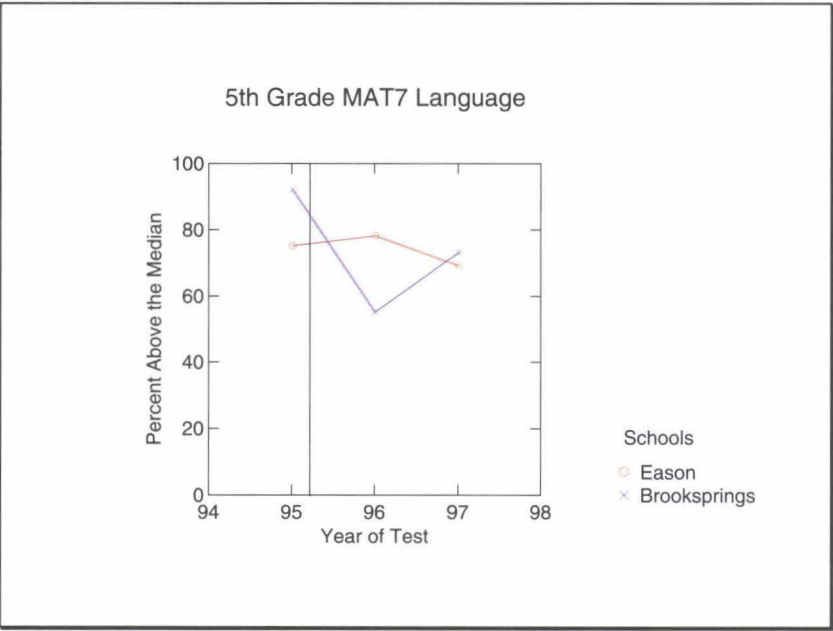
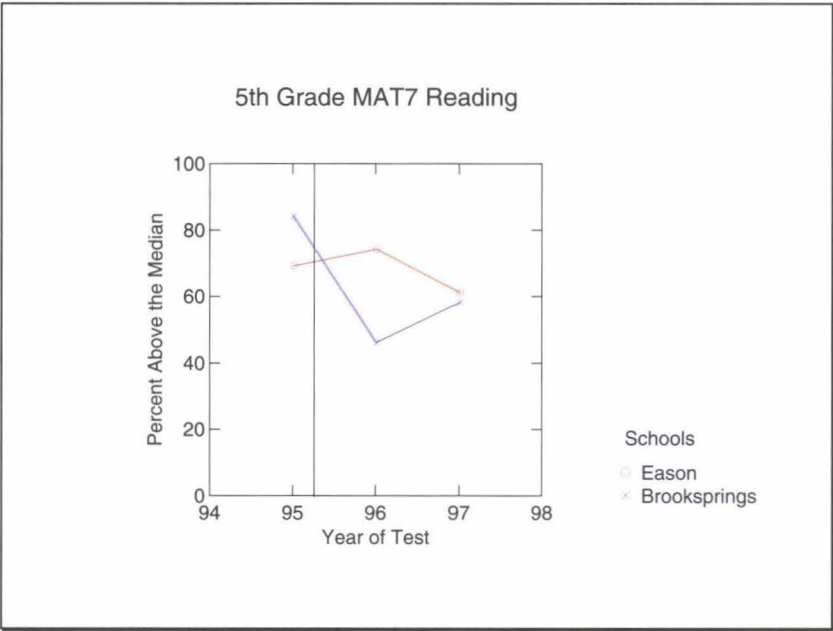
3rd Grade BSAP Math



3rd Grade BSAP Reading







J. W. Watkins Elementary & Rolling Green Elementary

General Characteristics

- Suburban schools
- Middle-class school population
- Good resources
- Breadth of opportunities
- Success at obtaining grants

Arts Programs

- J. W. Watkins Elementary
 - Art, music, dance, and drama 40 minutes
 - Band and strings twice per week
 - Frameworks-driven and diverse opportunities
- Rolling Green Elementary
 - Art and music once per week for 50 minutes
 - Breadth of activities in art and music
 - Emphasis on school-wide projects

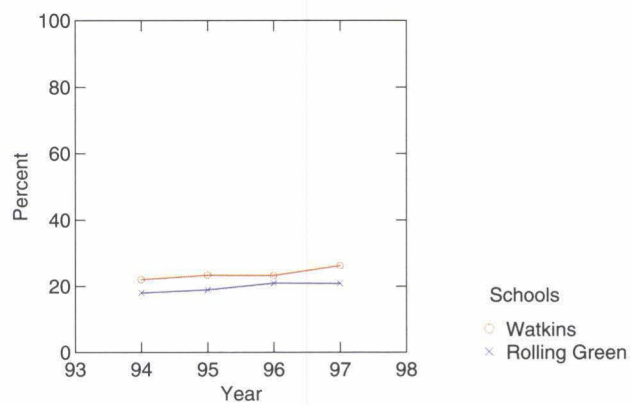
Special Considerations

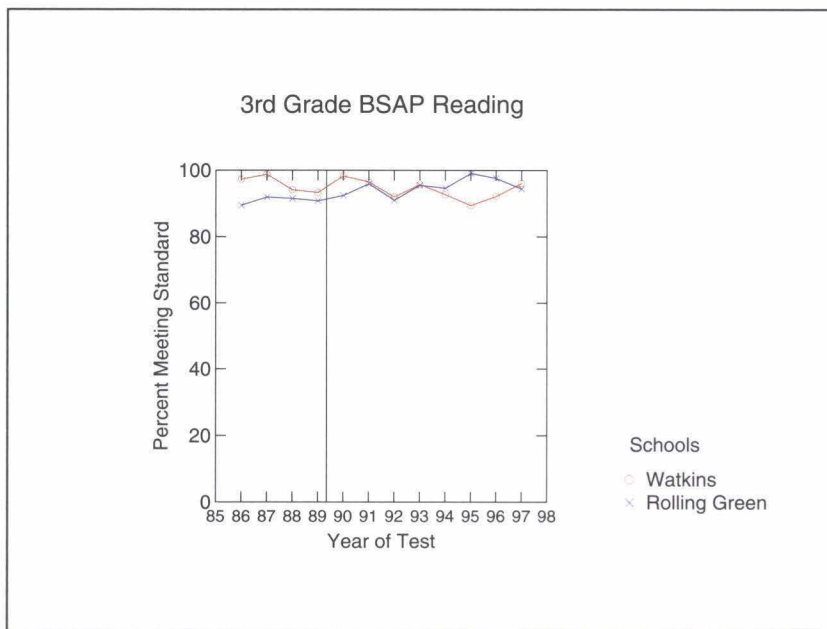
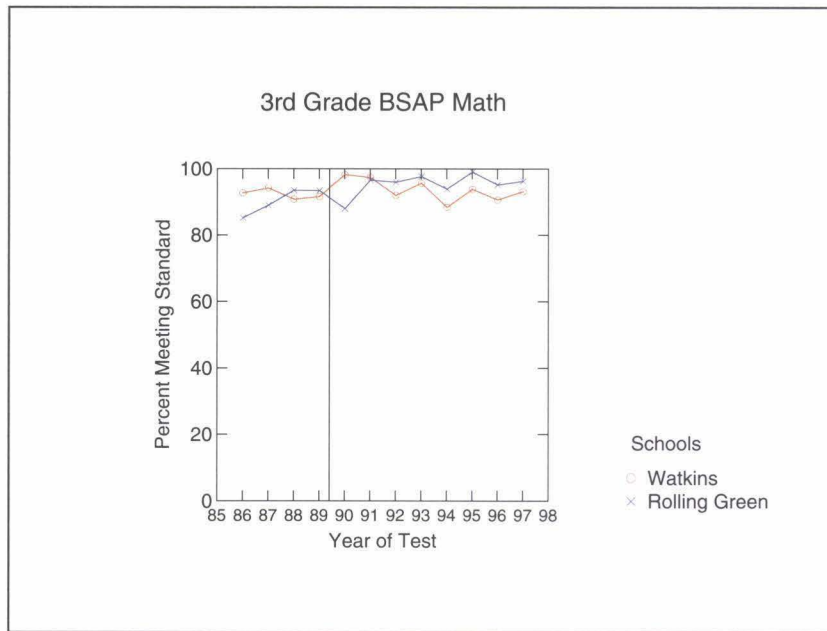
- J. W. Watkins Elementary
 - Old facilities but good resources
 - Long-term supportive principal
 - Focused on curriculum-based arts instruction
- Rolling Green Elementary
 - Arts fit into dynamic school program
 - Respected and supportive principal
 - Curriculum-based arts instruction

School Demographics

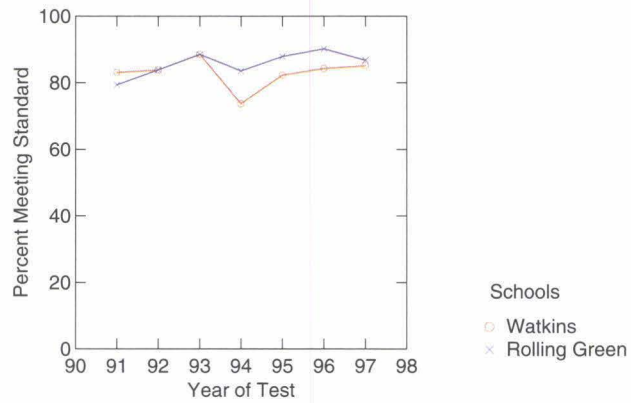
- J. W. Watkins Elementary
 - 26% free/reduced lunch
 - 48% gifted
 - 16:1 pupil-teacher ratio
- Rolling Green Elementary
 - 21% free/reduced lunch
 - 46% gifted
 - 15:1 pupil-teacher ratio

Percent Free & Reduced Lunch

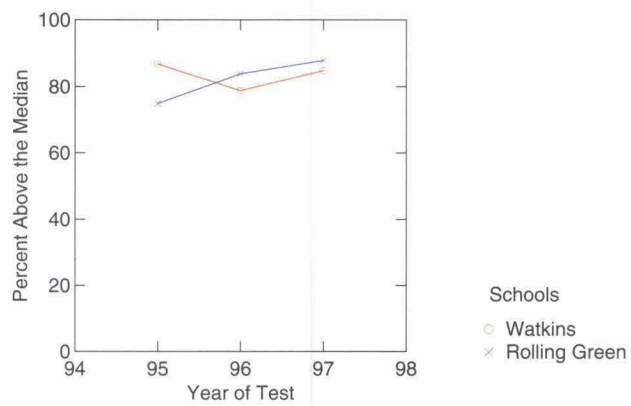




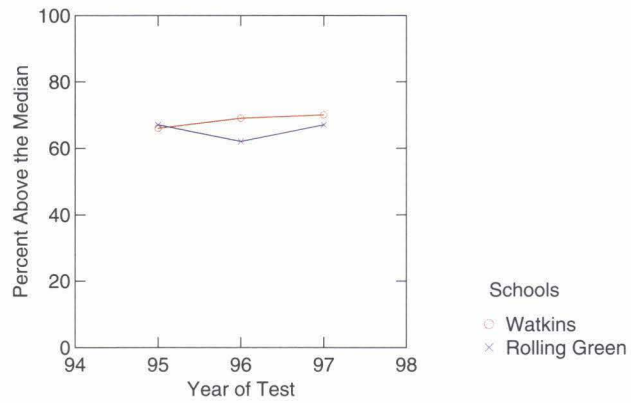
3rd Grade BSAP Science



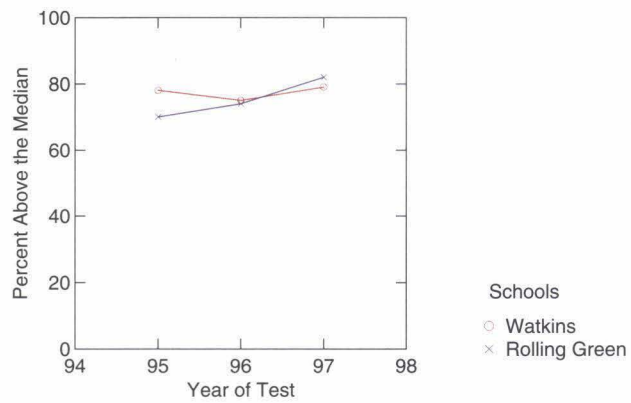
5th Grade MAT7 Math



5th Grade MAT7 Reading



5th Grade MAT7 Language



Marshland Elementary & George Avenue Elementary

General Characteristics

- Outer suburban/rural schools
- Lower-middle class neighborhoods
- Good facilities
- Established arts teachers

Arts Programs

- Marshland Elementary
 - Art, music, dance, and drama 35 minutes
 - Frameworks-based instruction emphasized
 - School-wide productions and performance
- George Avenue Elementary
 - Art and music once per week for 50 minutes
 - Frameworks-based instruction
 - Little arts integration and few arts opportunities

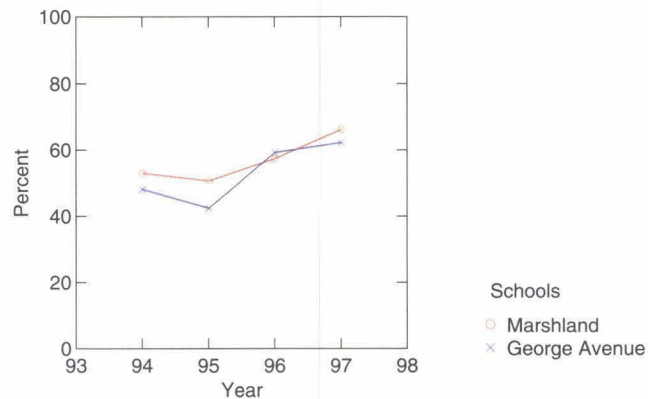
Special Considerations

- Marshland Elementary
 - Arts infusion for past ten years
 - Business and arts council funding
 - Neighborhood economy is drifting lower
- George Avenue Elementary
 - Established, long-term arts teachers
 - Well-equipped facilities
 - Arts instruction frameworks-based, but isolated

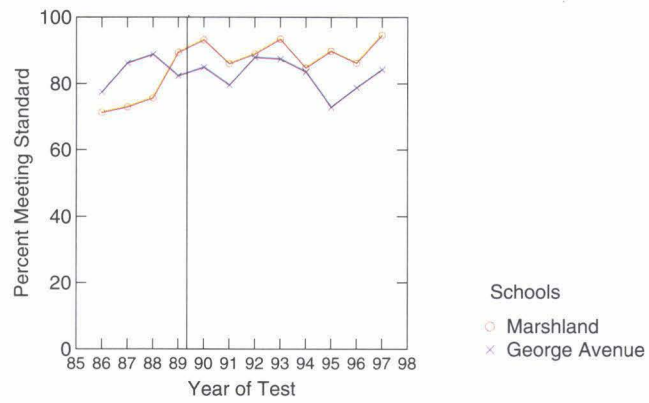
School Demographics

- Marshland Elementary
 - 66% free/reduced lunch
 - 17% gifted
 - 19:1 pupil-teacher ratio
- George Avenue Elementary
 - 62% free/reduced lunch
 - 17% gifted
 - 17:1 pupil-teacher ratio

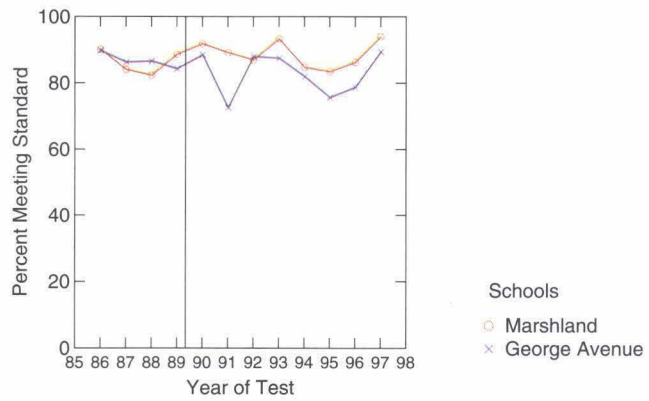
Percent Free & Reduced Lunch



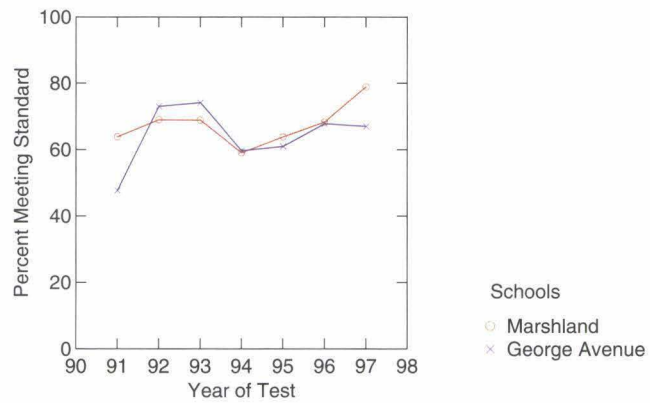
3rd Grade BSAP Math



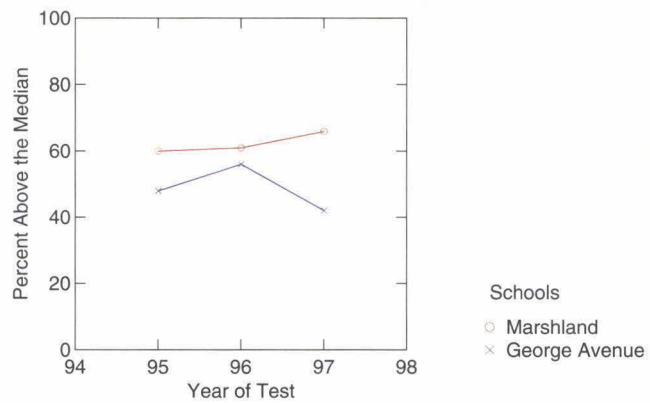
3rd Grade BSAP Reading



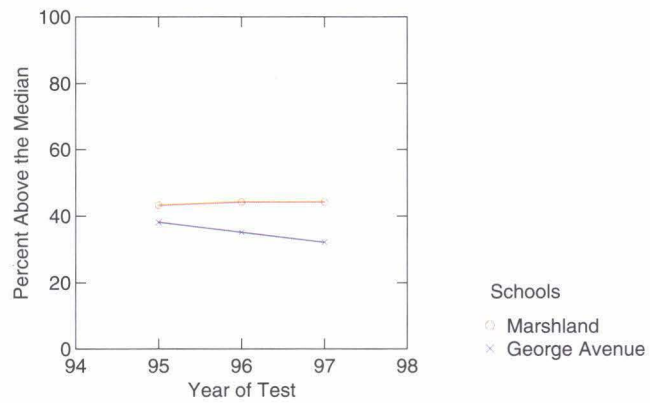
3rd Grade BSAP Science



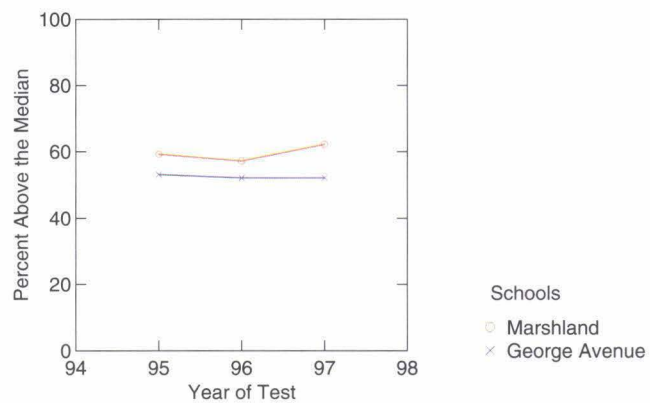
5th Grade MAT7 Math



5th Grade MAT7 Reading



5th Grade MAT7 Language



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lightly edited retaining
virtually all of the original text
written by the evaluator.
Bold characters that were
not in the evaluator's original
document have been added
to emphasize portions
of the text.*

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